

# THE CLASSICAL JOURNAL

VOLUME XXXVI

JANUARY, 1941

NUMBER 4

## Editorial

### MEMBERSHIP AND FINANCES

We submit herewith tables showing the status of membership in the Classical Association of the Middle West and South and allied

#### *Report on Membership*

TABLE I.—THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH

	Net Gain or Loss <sup>1</sup>	Percentage Gain or Loss <sup>1</sup>	March 1, 1940					March 1, 1939				
			Memb.	Paid Stu. Subs.	Ann'l. Subs.	Free Copies to Seniors	Total	Memb.	Paid Stu. Subs.	Ann'l. Subs.	Free Copies to Seniors	Total
Alabama	-5	-27.7	13		8	1	22	18		7		25
Arkansas	-3	-13.0	20		6		26	23		7		30
Colorado	-7	-14.5	41		7		48	48		8	5	61
Florida	-5	-15.6	27		11		38	32		11		43
Georgia	-11	-34.0	21		13		34	32		14	6	52
Illinois	-50	-15.4	273		60	18	351	323		57	21	401
Indiana	-15	-8.9	153		30	26	209	168		28	21	217
Iowa	+5	+6.0	88		13	4	105	83		14	2	99
Kansas	-11	-14.1	67		16	14	97	78		18	7	103
Kentucky	0	0.0	58		14	1	73	58		13	3	74
Louisiana	+2	+6.4	33		12		45	31		11		42
Michigan	-24	-10.8	197		44	11	252	221	4	40	5	270
Minnesota	-20	-26.6	55		23	5	83	75		18	4	97
Mississippi	0	0.0	38		9	2	49	38		7		45
Missouri	+5	+4.5	114		28	5	147	109		26	2	137
Nebraska	-11	-16.4	56		14	7	77	67		12	6	85
New Mexico	-5	-41.6	7		2		9	12		2		14
N. Carolina	-3	-9.0	30		19	4	53	33		17	3	53
N. Dakota	-3	-30.0	7		1		8	10		2		12
Ohio	-57	-19.3	238 <sup>2</sup>		46	17	301	295 <sup>2</sup>		41	14	350
Oklahoma	-2	-8.0	23		11		34	25		11	3	39
S. Carolina	+12	+54.5	34		11		45	22		8		30
S. Dakota	-15	-44.1	19		8	9	36	34	4	7	4	49
Tennessee	-6	-8.6	63		20	7	90	69		23	16	108
Texas	+2	+2.6	78		29	2	109	76		24	6	106
Utah	-1	-11.1	8		1		9	9				9
Virginia	+8	+12.1	74		15	4	93	66		16	7	89
W. Virginia	+1	+3.1	33		7	1	41	32	2	7	5	46
Wisconsin	-3	-2.8	101		29	6	136	104		28	7	139
Wyoming	+2	+50.0	6		3		9	4		3		7
Canada	-9	-13.8	56		16		72	65		14		79
Foreign					32		32			40		40
Out of Territory	-8	-61.5	5			23	28	13			23	36
Total	-237	-10.4	2036	0	558	167	2761	2273	10	534	170	2987

<sup>1</sup> The first two columns refer to gain or loss in membership.

<sup>2</sup> Includes six students of Wooster College who paid the \$2.00 membership fee; 1939 includes four students

Associations for the year ending February 29, 1940, also an audited report of receipts and disbursements for the year ending August 31, 1940.

While the comparative report on membership shows a decrease in many of the states and a total decrease of 237 for the Association, the loss is not as great as the figures indicate because the list for 1940 includes only those members who have paid their dues. As a result of this change in policy comparative reports in the future will include only those members who are in good standing.

More than fifty per cent of our members are subscribers to THE CLASSICAL JOURNAL and the *Classical Outlook* at the reduced rate.

FRED S. DUNHAM,  
SECRETARY-TREASURER

TABLE II.—THE CLASSICAL ASSOCIATION OF NEW ENGLAND

	March 1, 1940			March 1, 1939		
	Membs. Subs.	Ann'l Subs.	Total Subs.	Membs. Subs.	Ann'l Subs.	Total Subs.
Connecticut	123	8	131	121	7	128
Maine	23	4	27	31	4	35
Massachusetts	254	24	278	237	22	259
New Hampshire	30	6	36	35	6	41
Rhode Island	42	2	44	40	2	42
Vermont	26	2	28	23	1	24
Out of Territory	19	—	19	24	—	24
	517	46	563	511	42	553

TABLE III.—THE CLASSICAL ASSOCIATION OF THE PACIFIC STATES

	March 1, 1940			March 1, 1939		
	Membs. Subs.	Ann'l Subs.	Total Subs.	Membs. Subs.	Ann'l Subs.	Total Subs.
Arizona	1	2	3	4	2	6
California	109	26	135	117	27	144
Idaho	6	3	9	8	4	12
Montana	5	3	8	5	2	7
Nevada	2	—	2	1	—	1
Oregon	14	5	19	13	7	20
Washington	23	8	31	21	7	28
Out of Territory	—	—	—	—	—	—
	160	47	207	169	49	218

TABLE IV.—THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

	Membs. Subs.	Ann'l Subs.	Total Subs.	Membs. Subs.	Ann'l Subs.	Total Subs.
Delaware	3	—	3	3	—	3
District of Columbia	26	11	37	24	6	30
Maryland	33	10	43	29	10	39
New Jersey	66	26	92	62	21	83
New York	209	65	274	202	68	270
Pennsylvania	144	81	225	160	67	227
Out of Territory	—	—	—	—	—	—
	481	193	674	480	172	652

## SUMMARY OF SUBSCRIBERS TO THE CLASSICAL JOURNAL

	March 1, 1940	March 1, 1939
Members of the Middle West and South	2036	2273
Members of other Associations	1158	1160
Annual Subscriptions	844	797
Free Copies to Seniors	167	170
Paid Student Subscriptions	—	10
Exchange Copies	15	20
Total	4220	4430

## REPORT ON FINANCES

## RECEIPTS

Members' Dues and Subscriptions		\$1,731.00
Members' Combination Dues		2,090.55
Annual Subscriptions to CLASSICAL JOURNAL		1,870.90
Classical Associations:		
Atlantic States	\$ 785.70	
New England States	688.05	
Pacific States	173.40	1,647.15
Advertising (including \$400.00 applicable to 1938-39)		875.00
Interest on Bonds		45.95
CLASSICAL JOURNALS from Stock		47.85
American Classical League ( <i>Outlook</i> )		698.70
<i>Classical Philology</i> (University of Chicago)		363.15
Addressograph Service		3.00
Returned Checks		2.00
Refund of Express Charges		1.38
Bank Service Fees on Checks		38.10

Refund—Supplies		4.45	
Committee on Present Status of Classical Education		5.50	
TOTAL RECEIPTS			\$9,424.68
LESS: Bank Collection Fees on checks			48.15
NET RECEIPTS			\$9,376.53
DISBURSEMENTS			
Printing CLASSICAL JOURNAL		\$4,303.23	
Editors' Office		554.70	
Expenses of Secretary-Treasurer's Office:			
Clerical	\$1,600.00		
Extra-Clerical	10.83		
Postage	196.69		
Office Supplies	68.11		
Printing and Mimeographing	14.26		
Insurance	21.10		
Auditing	25.00		
Sundries	27.32		
Telephone and Telegraph	18.36		
Addressograph	14.13	\$1,995.80	
Classical Philology (University of Chicago)		360.15	
American Classical League ( <i>Outlook</i> )		699.60	
Southern Section		25.40	
Old JOURNALS Purchased		58.53	
Equipment		10.06	
Committee on Present Status of Classical Education—Bills Paid		220.81	
Vice-Presidents' Expenses		286.17	
Annual Meeting Expenses		192.00	
Subscription Refunds		13.75	
Membership Refunds		8.00	
Returned Checks		4.50	8,732.70
EXCESS OF RECEIPTS OVER DISBURSEMENTS			\$ 643.83
CASH IN STATE SAVINGS BANK, AUGUST 31, 1939			3,008.19
CASH IN STATE SAVINGS BANK, AUGUST 31, 1940			\$3,652.02
Amount set aside for Committee on Present Status of Classical Education made up of receipts not spent during 1939-1940 and \$200.00 appropriated by the Association and carried forward for 1940-1941 expenditures		\$ 465.27	
Balance of Cash on Deposit—August 31, 1940		3,186.75	\$3,652.02



## THE OLD AND THE NEW HUMANITIES<sup>1</sup>

---

By HOWARD F. LOWRY

Professor of English, Princeton University

---

One spring evening in England I was waiting for a bus at Wrexham Corners, the little village near Gray's Country Churchyard. I fell into conversation with a soldier home on leave from the Indian Army. With him was his little girl, a child of four or five, who suddenly asked, "You are from America, aren't you?" It was affectionate inquiry, seemingly full of grave concern. I replied that I was, indeed, from America, whereupon the child thought for some time. Finally, with true compassion in her voice, she said, "Oh, you poor man! You won't get home before midnight, will you?"

That naïve observation remained for a time in my mind as a charming idyll, on which I enjoyed looking back. Then one day its idyllic quality suddenly departed. The child's voice seemed to take on a furious, prophetic note. It became the ultimate modern observation, forecasting a world where time and space would be but the flick of a finger, where man himself would be only the rushing, driving automaton in a "stream-lined" land of tomorrow—a land finally set free from its own past and scornful of antiquity. Here was the prophetic soul of the wide world dreaming on things to come, and the dream was a nightmare. Then Mr. Aldous Huxley, as if he too had heard that child's voice, wrote his remarkable satire, *Brave New World*. He pictured a society of gadgets and capsules, where even the "talkies" had been superseded by the "feelies," a machine-attended cinema in which one enjoyed in a thin, vicarious rapture the ardors and emotions of the actors, without the strain or responsibility of having any authentic emotions of

<sup>1</sup> Delivered at the annual dinner of the Ohio Classical Conference, held at the College of Wooster, October 27, 1939.

one's own. Mr. Huxley was simply portraying what mankind has ever held in an instinctive dread—a dehumanized world, whose final and evident value is no longer man.

I am speaking tonight to you who are the enemies of that dehumanized society. For many years you have been traditionally regarded as the custodians of the humanities. It seems important, therefore, that we consider the present state of "humanism"—what it was formerly and what it is now; and, above all, what place the study of Latin and Greek properly has in the humanistic economy. For it is my own conviction that your future professional status will depend ultimately on what all of us decide about one or two subtle matters—matters which are at the heart of education in America and elsewhere.

First of all, I want you to exonerate me tonight from any conventional review of the value of the classics. Surely, in the course of your own teaching, you have marshaled all the old arguments. I sometimes wonder, however, if you have sufficiently appealed to the motive that first turned me to the study of Latin long before I had any formal schooling in the subject—the simple desire to be in on the ground floor of things. This inductive scientific age most certainly believes that the place to begin is the beginning; and I wonder if you have sufficiently talked with your students about this elementary fact. One day, I remember, I asked a weary graduate student of modern literature in one of our universities if he had ever regretted his study of the classics. He gave, I confess, no distinguished answer to my question. There was no eloquent appreciation of Theocritus or Horace; to him Athens was no shining city crowned with flowers. For several minutes, in fact, he looked straight at the wall before him, as if he were haunted by troubled and dubious memories. With a cold and glassy voice he finally drawled, "I'm much too tired tonight to *prove* that Greek and Latin ever helped anybody; but I do know this—if a man doesn't have either one or the other, at least, he'll be shaky as a reed the rest of his life." That is the best and the one irrefutable speech I ever heard about the value of the classics. In fact, having said this, I should be quite happy to call off my own address altogether. However, since mankind is seldom content with swift, elementary

truth, and insists upon complicating all problems, let us proceed to think for a while about the old and the new humanities.

The word "humanism" is one of the most tortured words in our modern vocabulary. I do not propose on this occasion to discuss its history, its several and conflicting applications, and the vast periphery of argument and misunderstanding that has grown up about it. Tonight we are concerned with only one of the central doctrines, perhaps the central doctrine itself, of the humanistic faith—the firm belief that man is something better than an animal, however many animal characteristics may be his. Whatever the law of his environment, man is a moral being, holding instincts of which he does not know the source and stunned daily by thoughts to which he has no title. His hours are edged with a fine surprise. He feels compassion in a way that beasts do not seem to feel it; even in his darkest hours he is troubled by the confused reminiscence of a world of light. He has learned, to be sure, that his own roots are in nature—that he is, indeed, a part of nature; that the discovery of nature's secrets is also the discovery of himself. Nevertheless, when the best possible reconciliation has been made, man has a sense that he and the so-called "natural" world have some excellent alienation. The old distinctions rise like a star. His best self contends against his ordinary self, he feels the check within himself and the freedom within himself, and much that marks him off from beasts. It might be said of him, paradoxically, that perhaps his most natural desire is to be unnatural. Dulled by ambition, stupefied by triviality, or deep in sensual pleasure, man is haunted by a passion not like his other passions. With the bewildered king of old, he cries:

Can such things be,  
And overcome us like a summer's cloud,  
Without our special wonder?

Humanism holds, therefore, that man, made with distinction and for distinguished ends, does not educate himself under the caprice of any elective system or by the methodical confusion of himself by a multitude of haphazard choices. Watching the autumn registration of undergraduates on a warm September day, I have often longed for the balm and felicity of some musical accompani-

ment. Amid these academic revels and the swift election of courses because they are scheduled either before or after some convenient lunch hour, I have felt that the only appropriate music for these innocent and bucolic gambols is that lovely piece by Debussy, "The Afternoon of a Faun." Even if this formless education did succeed in producing genius—which it rarely does—humanism would reply that the price is too high, that for the majority of mankind education does have a rationale, learned from past experience and itself concerned with the past. This education consists, among other things, in directing men and women to those blessed spots in time where man has attained to his best self. It is an education that increases man's life by showing him a life-in-time larger and richer than his own. It corrects his habits by endowing him with vicarious experience. It puts music in his ears and beauty before his eyes. It reveals that antique symmetry which even Leonardo confesses his despair of ever attaining. Moreover, it puts in man's heart, not just ardors and excitement, but ardors and excitement for the best. In doing all this it does not deny to man the privilege of experiment; but it gives him a place to stand and some criteria by which experiments can be made—and, what is far more to the point, appraised and assimilated after they are made. This humanistic education deepens the "accent" of man by placing upon his tongue the accent of earlier ages. It gives him immortality, too—not just the hope of an immortal future, but the actual possession of an immortal past.

And here it is that we touch upon an essential difference between the old and the new humanism, if the new humanism can really be called humanism at all, namely, that the new "humanities," the merely contemporary and pragmatic attainment of man's best self and his best social condition by contemporary literature, science, ethics, and philosophy, are not adequate. Only perverse pedants will scorn these modern instruments, of course. Well may we honor the new poet, the new social survey, the new science, and the new politics. We may well believe the laboratory a vital part of the church militant. No true humanist ever made sport of anything which has contributed to man. But he does demand more—more than a scientific, political, or even moral perfection. He asks *con-*

*lent* for man's life—texture, color, range, and freedom. The freedom he seeks is not, moreover, the freedom of caprice, but the true freedom of man from the limitations of the contemporary. For the humanist the twentieth century is simply not good enough, because he knows some secrets from of old. He seeks not morals alone, or health alone, or strategic good; he seeks mellowed men and women whose culture is the culture of the years. He knows that the student's return upon the past, with its power to animate and enrich and free the present, is an entrance, not upon death, but upon life. Lionel Johnson puts it as well as anyone:

What is humanism but the belief that nothing which has ever interested living men and women can wholly lose its vitality: no language they have spoken, no oracle beside which they have hushed their voices, no dream which has once been entertained by actual human minds, nothing about which they have ever been passionate, or expended time and zeal.

Enough of theory and of definition. Let us consider now at least two mighty influences upon modern education which are daily suggesting that the new "humanities" are as good as the old, that they should, indeed, be substituted for the old—in short, those groups who imply by their own activity, at any rate, that your day as teachers of Latin and Greek is over. If they believe in your existence at all, they would prefer that your own instruction be reserved for those few odd creatures who will be as harmless among the classics as they would be anywhere. They deny, in short, that in this day you have a right to force a classical education upon the mass of men and women, either in school or in college.

The first group is composed of the teachers of modern literature, particularly English literature. I speak of them first and most fully because I belong to that group. If I speak too frankly, I trust that I may be forgiven. You are accustomed to think that the teachers of English are your friends. In a way, they are. They think that your work is very respectable, at least, and most of them enjoy the thought that a little Latin and Greek still lies round in the curriculum. If not teachers of the old humanities, they are yet teachers of "humanities." They believe in the power of letters, and so do you. They would not like to see you lost altogether from the academic scene, and therefore they will often give you a helping hand when



the faculty meets to dilute you further. There are other affinities between them and you. In the course of their professional duties, they recall very often the ancient life and letters. They remind the world that Troy is not entirely a city in New York or Ohio, and that burning Sappho loved and sang. Frequently they will persuade the better students that they still need Latin and Greek.

Even so, I think it can still be established that teachers of English, by and large, have done you more harm than have the scientists and sociologists put together. The study of letters in *some* form was not and is not likely to disappear from any adequate scheme of education, however modern. But when Latin and Greek proved hard—and, may I add, when they were taught by pedants too sure of their jobs and of a required number of students, pedants who killed with the letter the spirit of literature itself—it was not difficult to encourage expanding student bodies to take their literary exercise in English. (I was about to say, "in the native tongue," but that is hardly exact.) So today we find that English has run away with the game; it occupies the space you used to occupy. It is my deep conviction tonight that much of this space should be restored to you. As proof of my sincerity, may I say that I have always tried to prevent, as a professor of English, the wholesale and indiscriminate study of English—particularly by our best students. I have discouraged more than one man and woman from that academic line of least resistance, the English major.

I do not have to explain, of course, that I feel the department of English has some honest function of its own. Indeed, it may someday be the last bulwark of the humanities. It has, too, its own special opportunities and can, I believe, accomplish some things that classical studies cannot accomplish. I need not enlarge on that. Yet, all considered, if Latin and Greek could be given their lost estate, and taught as a literature as well as a language, we could well afford to see the work of the average department of English reduced by more than half.

Surely teachers of English know in their hearts the crime that has been committed against American youth by the removal of the requirement of at least one classical language as certificate for

entrance on college work—college work which, only by a gracious tolerance, we still describe as “higher education.” In every freshman class we see dangerous numbers of students who are unblushingly illiterate, without the sense of any language, even their own. What is worse—and this we have only begun to realize—many college men and women cannot even read. I mean just that. What they lack, of course, is two things—a good, knuckle-breaking course in parsing and diagramming administered in the early grades, and the study of Latin grammar. Somewhere deeply inbedded in the very warp and woof of the English language is a pattern that comes straight out of Latin; so prominent is it that, in a sense, one may fairly be said never to have understood English without some knowledge of Latin. The occasional success of some peculiar genius, warbling his native woodnotes wild, is but the exception that proves the rule. The failure of the average student to grasp the structure of a printed page, with its relationships and proportions, its lights and shadows, is merely the result of the lack of a linguistic “architecture” which, whatever his other weaknesses, no fair student of Latin fails to own. If I were teaching a reasonably small freshman course in composition, I should be quite content to make the work of the class largely translation into English from whatever languages the students might know. At the end of one such year one could teach far more of English composition, and far more of English literature indirectly, than freshmen learn under the present system, so confused and often second-rate that most English teachers realize in their hearts the appalling thinness of what they are trying to do.

Teachers of English know also that any study of English literature falls wide of its mark today because of the increasing ignorance of the classics. Contemporary anthologies, in which Zeus and Apollo are identified as if they were something wanted by the government, and in which even such phrases as *pater noster* must be annotated, are a plain disgrace. Somehow the mere reading of mythological lists and the courses in the classics-in-translation do not make up the deficit. There are, moreover, the higher and subtler pleasures of literature. I am discovering constantly that in English poetry some of its best effects arise from what I presume to



call a kind of "glorified grammar"—swift structural delights which are often a classical inheritance and which are not clearly felt by a reader who has known only English, however perfect or precocious his ear. When Milton, for example, speaks of the dead Lycidas passed into the heavenly kingdom, he nobly describes this new estate:

There entertain him all the Saints above,  
In solemn troops, and sweet societies  
That sing, and singing in their glory move,  
And wipe the tears for ever from his eyes.

Here are no classical allusions. The language is relatively simple. But what is needed for the full appreciation of that passage is a heightened grammatical sense which does not ordinarily come with English alone. I wish I had time to illustrate further, for this is a fruitful theme.

In this connection let me say a word about those who feel it better to have a wide literary experience in English than to have the slower literary reward that is paid by classical study. As one student said to me, "By majoring in English I can have ten ideas a day for every one idea I can worm from Latin; and the Latin can be read in translation." This venerable question of the relative value of originals and translation is now so hoary that I have not the heart to say more about it. It may well turn out that at a certain stage in our education the experiencing of one idea in Latin is worth the experiencing of ten in English. The plain truth, I suppose, is—and here is your professional problem—that the superiority of an original to a translation cannot be explained to those who know only the translation.

It is an interesting observation that the eminent English writers, at least—those whom we study in our college courses—never had as a part of their own education a single course in English. They never read a book telling them how to write a poem or a play in ten easy lessons. They were brought up by men like Jean Dorat, the teacher of Ronsard, who believed that any non-classical study was a waste of a man's time. A wonderful old character, Jean Dorat! Morris Bishop has described him recently in this fashion: "He had all the marks of a supreme teacher—mental and physical vigour;

broad, exact knowledge, apostolic fervour, intolerance, and a large dose of fanaticism." What a shock the old masters would have if they saw us doling out college credit for the feeble nibbling which we readily call learning. Moreover, English has not merely been substituted for the classics; the English courses themselves too often are predominantly courses in contemporary authors, many of whom have the quiet defect which Samuel Johnson used to attribute to Warburton: "a rage for saying something where there is nothing to be said." When this kind of education displaces the classics, one wonders if much has been gained. What I most regret for the men and women who are the victims of such education is that they are doomed to go through life, unless something saves them, without that fine reward of a truly humanistic training, be it classical or English—the plain felicity of not being taken in. They are, unless protected by heaven or by native genius, the men and women who will be unduly moved by the ecstasies of publishers' blurbs; they will stand awe-stricken in some book shop while some fifth-rate author autographs his latest work in the hushed female Valhalla that surrounds him; they will gush and talk awful nonsense at that most perfect form of modern Bacchic revelry, the literary cocktail party. They will believe that Professor X has at last written the final word upon the Renaissance and that Professor Y has, over a long week-end, boxed the compass of Eternity. They will not know that these things were better from of old and should not now take men with vulgar surprise. What company of scientists would cheer a colleague who rose to say the earth was round? What body of physicians would honor a prophetic brother who assured them excitedly about the circulation of the blood? Yet these same scientists and doctors will often condone for the mass of mankind a flimsy, impressionistic education that permits old things daily to be hailed as new—an education that will keep people children for ever; bright, gifted, lovable children, perhaps, but nevertheless children. Such education is supposed, I believe, to free men. Actually it makes them slaves—slaves to time, slaves to ennui and weariness, slaves to the depressing bulk of printed matter whose sophistries and galling repetitions they cannot penetrate with a clean, antique spear. "An American of the present day

reading his Sunday newspaper in a state of lazy collapse is," said Irving Babbitt, "one of the most perfect symbols of the triumph of quantity over quality that the world has yet seen."

I shall find it pleasanter and less embarrassing to consider finally that other group of educators who seem to have stolen your thunder. I pass over the scientists, who have perhaps too often been abused for their blindness of heart against you. I prefer to come at once to another group, a group which is at the very center of this question of the old and the new humanities. What really worries you today is the rise of the modern social sciences. They are everywhere capturing the interest of young men and women who used to be with you. Now I hope I may refrain tonight from saying any of the smart and flippant things on this subject which are frequently and easily said. I confess that I am tempted to say them. A modern college catalogue with its multitudinous description of courses is a major theme for levity. It calls out for a Swift or an Aristophanes. Yet it really helps very little to carry on a mutual war of abuse, to pitch two rival camps, exchange satiric darts, and leave everything in division and scorn as it was before. Harmony, too, is a Greek ideal; and it is harmony between two groups of educators which we should seek.

More classical culture has often, for that matter, been taught in many of the better courses in the social sciences than was ever taught in some of the old gerund-grinding Latin courses some of us know. Classicists have too comfortably assumed that the rush to study the social sciences is only a flight from discipline, a flight which marks some strange disintegration in the fibre of the young. This is a comforting thought, and partly true. But there are also fire and passion in the young. Some of them decided long ago that lyric poetry does not sit well on the lips of hungry men. They decided that the study of the ancients is secondary business to the feeding and the clothing of men, the relief of economic injustice, the ordering and bettering of human life. "What strange humanism is this?" they asked, "and what are these so-called humanities that have left men cold and ill and at each others' throats in a hundred ugly forms?"

You cannot ridicule that passion. You cannot dismiss it as a

flight from discipline or lay these flattering unctions to your soul. Some of these youngsters are lazy and insincere; but most of them are a perpetual rebuke to those of us who, by grace of our fine and delicate professions, are allowed by society the felicity of quiet learning. Even so, one can sympathize with the social sciences and even urge their inclusion in any modern curriculum, while still maintaining that genuine humanism depends on something more and that the new "humanities" are not the old.

For humanism is not to be confused with humanitarianism. It includes humanitarianism, of course, but it is not the same. Again I quote Irving Babbitt: "Our age is extraordinarily strong in its sense of what man owes to society and extraordinarily weak in its sense of what he owes to himself." Mr. Babbitt was accused, to be sure, of being a reactionary because he deplored the sentimental extravagances of humanitarianism. But those who attacked him missed his vital point: his objection to the mere substitution of social-reform for self-reform. It is a crucial distinction. Unless our humanitarianism and our compassion be accompanied by the character-building elements of the old humanism, by the desire for personal growth in lucidity and justice, by the desire for richer thoughts and more adequate knowledge, our humanitarianism itself will be a poor and shoddy thing. Ultimately all social progress must depend upon man's estimate of man. Because the old humanities enrich the life of the individual man, because they set him higher than the animals, because they direct his mind to whatsoever things are lovely and of good report, they create a race of men who are *worth* the saving. Thus the work of the old humanities is kindred to the work of the social sciences. Too long, indeed, were the classics the property of the privileged, who often wore them as a badge of snobbery. But if the common man now receives leisure from the new science and sustenance from the new politics, as we fondly and rightly hope, he may have more than ever the chance of recovering the old humanities and the inheritance that is his from earlier ages. It will be well for the social sciences if men are given this larger life, for out of this larger life and its humane concepts the social sciences may themselves draw sustenance and power.

Moreover, I am not sure that the social sciences have any monopoly on sympathy and compassion. Have they not, in the colleges at least, made one great mistake? In their striving to be "sciences" they have forced upon undergraduates a mass of experimentation and statistics that are not education at all, but accounting. This work of research and compilation of data must, of course, be the proper vocation of specialists in these fields. But for undergraduates with reasonably swift apprehension, cannot the *results* of these studies and the principles which grow out of them be made clear in far less time than they are made clear at present? All of us have perhaps overdone the laboratory method and may well deserve to be recalled. At any rate, students of the social sciences have frequently complained to me about the profitless massing of statistics and "cases." I gathered that too often their social studies, instead of making them responsive and compassionate men and women, had simply made them rather tired. On the other hand, I have known those who are today good citizens, alive to all humanitarian issues, because their hearts were widened, their judgments quickened, and their sympathies increased by literary studies. They saw Achilles once before the aged Priam; they heard the voice of Helen speaking of her brothers whom the life-giving earth held far away; they watched Oedipus move home to the great voice that summoned him at Colonus; by Greek choruses they had been made "the friends and companions of the images of wonder." Plato and Aristotle gave them concepts of society; in a world of ward-bosses and political knavery they could recall the noble insight and the majesty of Pericles. Cicero taught them the gravity of the law and the life of men conditioned by some thought of the immortal gods. When these men and women left college they had no mean estimate of man. True humanists, they were ready to be true humanitarians. Certainly their social training was in some ways as profound as that of the student who charts the law of supply and demand from last year's financial reports, calculates the milk problem in New York, or figures racial percentages in Chicago.

There is another consideration, and it should not be missed. When, in after life, some of these classically-trained students are responsible statesmen and leaders in their republic, they will have



in the heat of conflict a great resource. It is restoring to be able to take refuge now and then in some language in which one does not have to do one's worrying. Do not smile at this. The excellence of many statesmen and business men, particularly in England, has been that they have had some such blessed *point de repère*—some point where man goes out to lose himself that he may find himself again. It would be instructive to know what the classics have contributed, in just this salutary fashion, to the crises of British history:

We shall renew the battle in the plain  
Tomorrow;—red with blood will Xanthus be;  
Hector and Ajax will be there again,  
Helen will come upon the wall to see.

And so I say that you are not the enemies but the friends of those who care about society, if only they will not usurp your own domain so rapaciously as they have been doing. Perhaps you can eventually remind these colleagues of the new humanities that you of the old humanities are social scientists too. You can remind them that the life of Greece and Rome was large and that it spanned the whole activity of man. Professor Werner Jaeger<sup>2</sup> has eloquently reminded us that the shield of Achilles, with its many pictures, is an epic summary of man and his world:

On the shield Hephaestus wrought the earth, and heaven, and the sea, and the tireless sun, and the moon at its full, and all the signs which crown the sky. And he made two cities of men, beautiful to see. In one, there were marriage-rites and feasting: a bridal procession was marching through the city by the light of torches, while many a marriage-song rose up, and dancing-boys whirled among them to the music of flute and lyre; and the women stood at their doors admiring it all. The citizens were assembled in the market-place, where a quarrel was afoot between two men, about the blood-price to be paid for a man who had been killed. The elders were sitting upon polished stone seats in a sacred circle, each holding a herald's staff of office: and they stood up in turn to give their verdicts.

The other city was besieged by two armies, gleaming in armour. They were in two minds whether to destroy the city or to plunder it. But the citizens had not yet submitted, but marched out to an ambush, leaving their wives and

<sup>2</sup> Werner Jaeger, *Paideia: the Ideals of Greek Culture*, translated by Gilbert Highet: New York, Oxford University Press (1939), pp. 48 f.

their children, along with the old men, to guard the city wall. And when they came to the place for the ambushade—it was by a river, at the watering-place of cattle—they took their posts, and attacked a herd which was driven down to the river. Then the enemy rushed up, and a battle broke out along the river banks. Spears flew back and forward: Eris and Kydoimos, the demons of War, moved among them as they fought, while Kér, the spirit of Death, in blood-stained garments, dragged the dead and wounded men by the feet through the *mêlée*.

And Hephaestus made a field, where ploughmen drove their teams up and down: at the field's edge where they turned a man came up and gave them a cup of wine. And he made a manor at reaping time. The reapers plied their sickles, while the trusses fell behind them and were bound into sheaves by the binders; the king who owned the manor stood watching in silent joy; and his squires prepared a meal under an oak tree beyond. Hephaestus made a vineyard too, with a gay vintage dance; a herd of horned cattle, with drivers and dogs; a pasture ground in a beautiful valley, with sheep, and shepherds, and sheepfolds; and a dancing place, where young men and maidens were dancing, holding one another by the hand, while a divine minstrel sang to his lyre—all these completed the vast picture of all the activities of human life. Round the rim of the shield flowed the Ocean, embracing the whole world.

Ladies and gentlemen, there was something else about Achilles—his great passion. It is that which I commend to you. Clearly you are under fire. But you can yet save yourselves by zealous teaching and by standing your ground when the academic whirlwind tries to sweep you away. In moments of calm and on nights when the moon is dark perhaps you can make some skilful counter-raids of your own and recover some of the ground you have lost. You can hardly be too vigilant, too ardent, too resourceful. Yours is a battle worth the winning. If you lose—as well you may—even then it is a cause well lost. For you have one immortal comfort: you have wrought no crime against your generation. Some of those who heard your voice will rise up in time to call you blessed. Once in their lives you took away their freedom; and taking away their freedom, you set them free. Some things not even oblivion can put to sleep; because “the power of God is mighty in them, and groweth not old.”



## THE ROMAN TRADITION IN FRENCH LITERATURE

---

By VERA L. PEACOCK  
Southern Illinois Teachers' College  
Carbondale, Ill.

---

Rome fell, and in the night that descended upon Europe somehow, somewhere, sprang up the Romance languages, which in time superseded Latin even in the capital itself. That those languages are the true and obvious descendants of Latin and that the literatures produced in them bear the distinct mark of the Roman tradition Latin teachers know full well. Many of us in the Romance field, however, find it regrettable that, while much attention is paid to the linguistic debts of French, Italian, Spanish, and Roumanian to Latin, far less interest is evinced in the Roman influence on the literatures developed in the modern languages. The aim of this paper is to recall some of the more important instances in which its Latin heritage molded French literature.

In the early years of the development of the French language, of course, the literature of France was written in Latin and the *lingua Romana rustica* was for the common use of the uneducated only. For several hundred years the breach between the two languages widened. The serious scholarly things of life were given the honorable cloak of Latin; the folk tales and national legends of war and love not deemed worthy a permanent form were written down in French. Then came the Renaissance, and with it a progressively restricted use of the Latin language, but an overwhelming enthusiasm for Roman traditions and Roman culture. Renaissance literature was written in French, but its inspiration in matters both of form and content lay in the Greek and Latin works which is delighted to honor by study and by imitation.

The early prose writers were Latinists who still considered the vulgar tongue fit only for ephemeral works. Montaigne learned to

speak Latin before French, and his essays, which grew out of his marginal comments on his own reading and which he never took seriously enough to write in Latin, are filled with references to Latin authors and to the life of antiquity. Rabelais' books abound in references to classic lore and customs, and many of the hundreds of words which he coined originated in Greek and Latin vocabularies. The *Histoire Universelle* of d'Aubigné betrays the influence of Tacitus in arrangement, in spirit, and even occasionally in expressions and phrases. Born of a period of civil war and informed with passionate hatreds and loyalties, with vehement satire and hopeless cynicism, it reads much as it might have, had Tacitus lived then to write it. Most of the formal histories of this period imitated Livy and the most important of them all, de Thou's *Historia sui temporis*, was written in Latin and later translated into French, as was also du Bellay-Langey's account of the period of Francis I. These works, modeled very obviously on Livy, became the standard for French histories until well into the seventeenth century. Another important prose writer of this period, Jean Calvin, wrote his famous *Institution* first in Latin and translated it only because his religious fervor demanded the largest possible audience. An earlier work, a commentary on Seneca's *De Clementia*, cites twenty-two Greek and one hundred and fifty-five Latin writers. His style, too, has in its balanced periods all the clarity and precision of Latin prose.

In poetry, also, the forms were Latin. The Renaissance poets banished as spurious the genres of the Middle Ages. Rondels and triolets gave place to eclogues and odes. Sonnets, satires, elegies, epigrams were the accepted forms, and they were plentifully adorned with classical mythology and themes from Horace and Ovid. The latter exerted a tremendous influence on lyric poetry, an influence which began earlier than that of the other Latin poets except Vergil, who by his inclusion in the church teachings was known to the French from the early Middle Ages. An acquaintance with Ovid is evident in the lyric poetry of the twelfth century and especially in the *Roman de la Rose* of the thirteenth. Chrétien de Troyes translated him some time after 1150, and the monks who sought subjects for the new genre of that period, the romance,

found them in Ovid as well as in Vergil, Statius, and Lucan. The vogue for Ovid's poetry continued unbroken into the Renaissance, when it found another great translator in Marot.

The *carpe diem* theme was a favorite and reëchoes through the sonnets of Ronsard, du Bellay, and many lesser poets. The peace of the Sabine farm is reflected in that of the Anjou village, and du Bellay turns to it with a nostalgia which invokes at once Horace and the *Tristia* of Ovid. Pastoral themes abound in imitation of Theocritus, Vergil, and the neo-classic poets such as Marullus and Navagero. Some of du Bellay's finest bucolic poems recall Navagero, as his *A vous troupe légère*, based on *Vota ad auras*. A genuine sympathy with nature, a pagan exultation in living, the fatalistic and the sensuous elements of French Renaissance poetry proclaim the hold of the poets of the ancient world on these, their disciples, even when direct imitation is not obvious. Frequently, of course, it is. Ronsard's *Election de son sépulchre* recalls Propertius as well as the three whose names recur continually in our tracing of these themes—Horace, Vergil, and Ovid. Ausonius also gave his legacy, the *carpe rosam* theme, to Ronsard. Du Bellay copies Horace not only in his delight in his peaceful haven but also in his nostalgic visions of the glory of ancient Rome, of which we find magnificent examples in the *Antiquités de Rome*.

These sixteenth-century poets wrote also in Latin and often very happily. Théodore de Bèze, Maigret—called by his contemporaries the "French Horace," du Bellay, Bourbon, Visagier (Voulte), all wrote Latin lyrics in imitation of Ovid and Catullus. The results were not great poetry but they illustrate the kinship which these men felt with Latin culture. Other poets attempted to introduce into French the quantitative verse of ancient poetry. Antoine de Baïf came the nearest to success with his blank verse based on quantity.

Lyric poetry is not the only type to reflect the modes and conceits of antiquity. The Renaissance placed as its highest aspiration the production of a great epic, and here Vergil reigned as the supreme master. The French Renaissance failed in this venture, but great French poets from 1550 to the twentieth century have attempted to produce the long-desired epic, and their efforts all

reflect the Vergilian technique. The most notable attempts and likewise the most lamentable failures were those of Ronsard and du Bartas in the sixteenth, Chapelain in the seventeenth, and Voltaire in the eighteenth centuries.

In another branch of poetry the French imitators were more successful. Boileau's *Art Poétique*, modeled, of course, on Horace, expresses as naturally and adequately the laws of French classical literature as the *Ars Poetica* did those of the period of Augustus. Boileau's poem follows that of Horace in arrangement and in the observations and precepts which comprise its message. The same poetic forms are selected for comment, the same beauties and qualities noted as desirable, the same vagaries scorned. In both reason and moderation are hailed as guides of genius. In both the poet is urged to ceaseless revision and polishing of his work. In every part of the *Art Poétique* we feel the veneration in which Boileau held his master. We feel it, too, when we read Boileau's *Satires*, where we find also the influence of Juvenal, especially in those dealing with women. *Le Lutrin*, on the other hand, is modeled on Vergil. Thus in nearly all of the writings of the greatest French critic of French classicism we find direct imitation of Latin writers as well as the reiterated advice to his contemporaries to seek in antiquity their inspiration and guidance.

It is, however, in drama, and especially in tragedy, that the French Renaissance draws most heavily on its Latin heritage. Here Seneca was the first and most important influence. The use of the tragic chorus as a sort of musical accompaniment to provide the desired atmosphere, the prevalence and importance of ghosts, the character of the nurse, the Senecan tyrant—all appear in the first French-Renaissance tragedies. In them, too, we find the love of reasoning, the false rhetoric, the constant epigrams, the showy declamation of Seneca. The French plays, of course, were acted, and their authors, not realizing that Seneca's were not, imitated him in those characteristics suitable enough for his recited drama but not calculated to produce good dramatic effect. In recited drama conversations involving several characters are confusing. Seneca avoided placing more than two or three persons (other than the chorus) on the stage at a time, and in his wake the French Renais-

sance likewise limited the number of main characters. Then, since there was no stage, Seneca did not bother to shed blood offstage and he included many horrible scenes which would have been related, not acted, in plays destined for production. The French playwrights, copying his practice, as they supposed, introduced horror into the action itself. Thus, the lyrical, subjective drama of the French period from 1550 to 1600, with all its horror and bloodshed, its interest centered in the victim, not the agent of the action, with its ghosts, its tyrants, and its orchestral chorus, comes directly from Seneca as he was understood at that time.

The subjects of these early plays were Roman, too. The very first of them is *Cléopâtre Captive*, followed soon by *Didon se sacrifiant*, *La Mort de César*, *Coriolan*, and *Marc-Antoine*. With the turn of the century men more capable in matters of stagecraft eliminated the chorus, increased the number of main characters, and produced more closely knit plays where the action itself achieved the importance held by the suffering of the victim in earlier tragedies. In these plays, however, and in the great classical tragedies which followed them the themes were still the legends or history of the ancient world. To the subjects treated by Seneca—the stories of Phaedra, Medea, Oedipus—were added tales of Rome itself. Paris thrilled to the battle of the Horatii and the Curiatii, to Pompey, to Cinna and the clemency of Augustus, to Nero and Britannicus, to Titus and his renunciation of his foreign queen.

This great Rome, which provided the themes of the finest seventeenth-century tragedies, gave to the people of the time their ideals of conduct and social behavior. The "honnête homme" of the court of Louis XIV emulated the Roman character as he conceived it—stoical, dignified, firm in civic virtue, self-sufficient. Over this he laid the conventions and manners of his time, but his aspiration was to be as nearly like the traditional Roman senator as possible. The groups who gathered for evenings of delightful, witty conversation at the house of Madame de Rambouillet discussed such questions as "the Roman," "Maecenas," who seemed to them the model of a polished, urbane man of the world, "the conversation of the Romans,"—in fact what the Romans would think or do under any and all circumstances. And when the habitués of these



same salons took to writing novels, the scenes were often laid in Rome. Even the key novel, Mlle. de Scudéry's *Clélie*, in which the greatest interest was the identification of the characters with the contemporaries who inspired them, was a story of the early days in Rome.

A field in which the influence of antiquity is less marked than those which we have discussed is comedy. True, the first Renaissance comedies were modeled on Plautus and Terence, and Racine's one comedy shows its debt to *The Wasps*. In general, however, Spain and Italy contributed most to the sixteenth-century comedy, which still continued many characteristics of the medieval farce; and Molière, in spite of a thorough education in Latin comedy, which he, of course, does copy occasionally, builds far more frequently on the Italian writers, from whom he borrowed plots, scenes, and types. The three comedies of Molière which show most clearly the classical influence are *Amphitryon*, taken from Plautus, who gave the same plot to Rotrou and Shakespeare; *L'Avare*, based on the *Aulularia* of Plautus; and *Les Fourberies de Scapin*, which comes through Italian comedy eventually from the *Phormio* of Terence. The only type character of Latin comedy which came into French was the slave, which passed first through the Italian servant and finally emerged as the famous valet of the seventeenth-century French stage.

Toward the end of the seventeenth century the new ideas which were to dominate the eighteenth began to filter into the French literature—ideas of progress, of scientific interests, a questioning of economic, governmental, and religious institutions. With them came the end of the classical period in art and letters, and as it gave way the spell of antiquity faded. The last years of the century produced a great literary war—the Quarrel of the Ancients and the Moderns—in which those who loved the Greek and Latin masterpieces struggled to preserve their supremacy against men who found true beauty in the art and literature representative of their own times. The eighteenth century shows far less Latin influence than the two preceding. Nevertheless we find it still in many quarters.

In tragedy, for example, Roman themes still hold a high place,

as witness Voltaire's *Rome Sauvée*, *Brutus*, and *La Mort de César*. Moreover, the old legends of the Roman stage reappear in Voltaire's *Oedipe* and *Oreste* and in the *Iphigénie en Tauride* of de la Touche, to mention only three examples.

Of the great figures of the eighteenth century no one did more than Montesquieu to keep before his readers the Roman as a perfect "honnête homme." The chapters of his *Considérations sur les causes de la grandeur des Romains et de leur décadence*, in which he explains the greatness of Rome in terms of the integrity, patriotism, and solid virtues of the Roman citizen, express again the popular allegiance to this idealized conception of the Roman senator. Montesquieu probably took much of the first part of his book from Polybius and his story of the decline from Tacitus. Histories of Rome were very popular at this time, especially in the first part of the century.

Rousseau's main interest in antiquity was centered upon its social institutions. He held the belief of the ancients in a Golden Age, previous to any systematic civilization, in which every man was happy and good. He found also in primitive Rome the small communal state which he advocated in parts of the *Contrat Social* and he never tired of describing the simple life of early Rome and of Sparta.

In spite of these evidences of classical taste and influences the ancient world played a far less important part in eighteenth-century France than previously. In the last years of the century, however, during the revolutionary period and the reign of Napoleon I, antiquity suddenly became fashionable again. The writings of Rousseau and the historical accounts of Rome written by Montesquieu, Mably, Rollin, and others contributed to the revival of interest. Stories of newly uncovered Pompeii aroused great curiosity, and travel books and anthologies of Latin poets added their share. French art turned to classic themes. The operas of Gluck brought Greek tragedy to the Parisian stage. Everything from architecture to dress fashions reflected Greek designs. And the only great lyric poet of the century, André Chénier, was a true lover and exponent of the beauties of antiquity. Theocritus, Catullus, and Propertius, Homer, Vergil, and Ovid, along with many others,



appear in his work either in direct imitation or in allusion.

With the Revolution and the great Romantic period, which swept all forms of art in its course, the Latin tradition faded more and more into the background. We find evidences of it always throughout the nineteenth century and on into our own period, but the masterpieces of these times have developed from other sources and along different lines. Occasionally some writer appears, such as Pierre Louÿs, Henri de Régnier, or Albert Samain, who creates again the spirit of the ancient world. Allusions to the great classical literatures still enrich and adorn French poems, novels, and plays. The traditional themes still appear, usually but not always in modern garb. Giraudoux makes a 1938 success out of *Amphitryon*. And once in a while a Latin poem still appears to prove that French men of letters feel at home in that language. One of the best of these is perhaps Baudelaire's *Franciscae Meae Laudes*, which begins:

Novis te cantabo chordis,  
O novelletum quod ludis  
In solitudine cordis.

## THE GREEN BAIZE BAG<sup>1</sup>

---

By STELLA M. BROOKS  
Barre, Vermont

---

So near the sacred precincts of Harvard University I wonder if I dare mention a green baize bag. But with an audacity resembling somewhat that of Eleanor Hallowell Abbott in her book, *Being Little in Cambridge*, I should like to refer to the knobby outline of this famous bag. If you know her autobiography, you will remember that as a child Eleanor believed implicitly that a Harvard professor carried his brains in his green baize bag. To her this supposed fact accounted for its numerous protuberances. I have wondered if it might not be the *knobby* condition of Latin which has imbued educators with the idea of "stream-lining" our subject in college and in high school. "Stream-lining" is, of course, the acme of scientific development in a machine age. But—it is a development of machines, not culture, and therefore appreciated most by the machine-minded.

The "stream-lining" of Latin is obviously a "sop to Cerberus," to use a good classical figure. In other words, it is an attempt to smooth away the knobs and thus keep Latin *in* the curriculum. My contention is that such a procedure will eliminate not only the knobs but the language itself. Colleges may stand the civilization courses which are being introduced to supply the classical deficit, but I am sure that high schools will not profit by them. In college these courses may possibly be taken in conjunction with a real reading course in Latin. Thus they supplement but do not take the place of the language. I have a letter from one of my boys at Princeton, who is reading Latin in his freshman year and has with it a Greek classic course which he calls "fascinating." This same boy in high school dropped Latin the first week of his senior

<sup>1</sup> Read at the meeting of the Classical Association of New England, Boston, April 8, 1938.

year, then came back, of his own accord, into my Vergil class. Now he claims that he could not enjoy his Greek classic course were it not for his Latin. A science teacher of my acquaintance complains that general science is ruining the course in chemistry in her large high school. Will not the general civilization courses likewise ruin the study of Latin? I find in a recent article this statement by Professor Edwin B. Place, of Northwestern University: "Many of America's high schools are being converted into kindergartens with a slogan which is apparently that hackneyed old wisecrack, 'To know more and more about less and less'".

Those who wish to "stream-line" our subject have turned from its immediate objective, "the progressive development of the power to read and understand Latin," to one of its ultimate objectives, "the development of a rich historical and cultural background." To those educators and classicists the fundamental value of the study of Latin and Greek lies in the subject-matter contained in their literatures. For those the only hope of the survival of the classics is a course in classical civilization. To those, therefore, such a course seems of greater value than a reading course in the languages themselves.

So they would eliminate a language characterized by four prominent "knobs," namely, inflection, grammar, training in logical thinking, and hard work. The knob of Latin inflection provides the much-needed opportunity for studying word-origins and helps to link up modern languages. Latin grammar furnishes the only formal grammar taught in most of our schools. The study of the Latin classics develops the student's powers of reasoning. The hard work required for the mastery of the language forms a valuable habit of close attention to details and exactness of expression.

Even the most antediluvian of us classicists admit the cultural value of subject-matter. Few of us have ever taught Caesar, or Cicero, or Vergil without due appreciation of the general, the orator, and the poet, and without a comprehensive survey of the Rome whose fame each perpetuates. We may not all have sat with Mr. Chips reading Caesar during a bombing raid, but some of us have made our Roman camps and compared them with front-line trenches. We have not lived in an America ruled by alphabets and

gangsters and failed to note that bonuses were common even before Cicero's time and that Rome, too, had her plotters against the state and the supreme court. Then, too, the "sweet, tender Vergil" of Matthew Arnold keeps step in the "March of Time" with his plea for the triumph of duty and discipline over barbarism and passion. Oh, yes, we value subject-matter.

Still, we are told that we shall have greater numbers enrolled for the classics and that these larger groups will evince greater interest in the classics themselves. But are those who flock to any course which is being sugar-coated the kind of students upon whom we can rely for sustained interest? Will they not turn out to be the faddists of the future who have flitted from vocational courses to the support of general science, and from general science to social studies, et cetera, ad infinitum, ad nauseam? There is a type of mind, growing more prevalent each year, which loves to deal in generalities and never comes down to specific details. Yet I do maintain that there are still students—and as I use the term I am very conscious of its Latin origin—to whom the specific will always appeal. They will eventually become our leaders in school and nation.

In arousing an interest in words I believe that no substitute can be found for this basic, inflected language. To prove this to my own satisfaction I have been experimenting, in my third-year class, with a project familiar to all of you. Each member is asked to make posters illustrative of word-origins. I find that when these posters are hung in a public corridor of the school, pupils in all courses and teachers in other departments show great interest in them. We have also loaned them to other schools in the state.

One need only call in an English teacher to support the view that Latin is a sound basis for an understanding of English words. From him we always hear that the greatest difficulty which a student has in building an English vocabulary is in grasping nice shades of meaning. He will tell us that a Latin student knows far better how to use words correctly and can in his reading distinguish subtle differences which are meaningless to the non-Latin members of the class. To speak correctly, to read intelligently, a student ought to have this basic knowledge.

The relation of this inflected language to modern languages I need no more than mention. Every Latin teacher has known the pleasure of hearing a young Italian exclaim, "Oh, yes, I can remember that word, it is so much like Italian." All of us have assigned the helpful project of making a table comparing French, Italian, Spanish, and English words. Here again it is the inflection of the language which makes these comparisons graphic and of permanent value.

In spite of the present trend toward general courses and integrated courses I assume that educators still desire to turn out graduates who can make themselves understood and who can spell with a fair degree of accuracy. The insistence on careful pronunciation of Latin inflectional forms, and of clear enunciation in reading a language in which every letter is significant, is splendid training for clear diction. No greater aid to accuracy in spelling can be found than a constant recalling to mind of the Latin base of a word.

Those of you who enjoy *Turns With a Bookworm*, by I. M. P., must have been amused by her slap at the weakness of current book-reviewing. I quote: "In short, though a pundit may observe at sight that the book is crammed with misstatement, the reviewer submits happily that if you can't check up on it, you'll find it wonderful." As we hear or read the strings of words which by a supposedly intelligent American citizen are called a speech, we feel the lack of training in the simplest rules of language. This is not to be wondered at when we remember that formal English grammar is no longer in good repute. In college I used to hear about the terrible dilemma of the split infinitive. Today there is no such bugaboo. And why? Because the infinitive itself is no longer on our calling list.

At this point Latin comes in to fill the breach and insists upon a sentence which has at least a subject and a predicate and a few intervening words to make of it a sensible utterance. It has fallen to the lot of the teachers of the classics to teach the only fixed principles of grammar which a child must know before he can read English intelligently or interpret a foreign language. When he has mastered these principles, he will develop a definiteness of sentence structure which will never be lost.

By this path we come directly to Latin as an aid to logical thinking. In my opinion, there is no subject in high school equal to Cicero for giving the student an insight into the value of an orderly arrangement of ideas to express forceful thought. In as simple a matter as time, how often do I say, "When Cicero uses a future tense he means future time. He is more accurate than we." Soon careless English is changed into that which will express Cicero's true meaning. Again I ask, "What do you expect Cicero to use to express that idea?" With the discovery that Cicero invariably follows fixed rules, that he sways his audience by his adherence to logical expression, a student becomes interested in the accuracy and precision of a formal speech.

Our last "knob" is hard work. In a recent number of the *Key Reporter* I find two statements from men outside the teaching profession. I was impressed by the similarity of their opinions. John Kirkland Clark, President of the New York State Board of Law Examiners, says:

On the whole, however, those high schools which have maintained a major part of the traditional courses have succeeded reasonably well in inculcating fair work-habits among their students.

The other, Ralph H. Tapscott, President of the Consolidated Edison Company of New York, remarks:

I am sure that the best interests of the student and of society are served if the schools adhere to the ancient tradition of an independent and responsible scholarly approach to fundamentals—fundamentals that have been broadly planned for the development of mental vigor and a capacity for well-rounded living.

Latin is such a traditional subject. Even in these easy-going days there is an appeal to many students in something hard to master. Vida Dutton Scudder, in her autobiography, *On Journey*, writes of her experience in the Girls' Latin School. "Mr. John Tetlow, head master of the school, said to me one day, 'Miss Scudder, it is hard for me to conceive how a young woman of your intelligence can recite so: like: a: fool.'" Because of Mr. Tetlow's opinion Vida Scudder was put down into a lower class. She rallied to the challenge. I quote again:



And what little capacity for close application or for scholarly precision I may have, I trace to that conversation with Mr. Tetlow. Salutory sting, blessed discipline! When I hear casual talk about Progressive Education and the need to indulge the aptitudes of the dear children and to encourage their "self-expression"—sacred phrase—by letting them follow the line of least resistance and do what they enjoy, I wonder what would have happened to me if my young nose at that critical point of adolescence had not been rubbed in the Latin subjunctive.

Those of us who knew the brilliant, versatile mind of Miss Scudder at Wellesley wonder, too. We as teachers have very few Vida Scudders in our classes, but we do have keen-minded students who are being turned out from our high schools and colleges wallowing in a mire of generalities, with no training in application and precision by which to pull themselves out. We shall always have students who have a natural interest in words and who later in college will think hard about language as a thing in itself and as an instrument for the understanding and expression of thought. If we cannot enrol these students in our traditional Latin courses, do we want a course for them which is suited to their equally worthy but less intellectual brothers? If a compromise must be sought, should it not be a course in the Latin language, perhaps limited in content, but not in the need for intensive study? Should the intelligent student be deprived of acquaintance with an inflected language, with a knowledge of grammar, with the beauty of logical expression, with the value of hard work?

Yes, the Latin language has knobs. So does a Harvard professor's green baize bag. Do we really want this bag without its knobs—the Harvard professor without his brains?



## Notes

[All contributions in the form of notes for this department should be sent directly to Roy C. Flickinger, State University of Iowa, Iowa City, Ia.]

### CATILINE IN VERGIL AND IN CICERO

Every reader of Vergil's description of the shield of Aeneas in the eighth book of the *Aeneid* is familiar with the scene depicting Catiline in Tartarus, "hanging on a threatening cliff," and in the same division of the shield, presumably, Cato giving laws to the loyal and good (vss. 666-670):

Hinc procul addit  
Tartareas etiam sedes, alta ostia Ditis,  
et scelerum poenas et te, Catilina, minaci  
pendentem scopulo Furiarumque ora trementem,  
secretosque pios, his dantem iura Catonem.

Let us start with the somewhat noncommittal statement of Servius in his Commentary (ed. Thilo and Hagen, Vol. II, 297): *ET TE CATILINA MINACI PENDENTEM SCOPULO* hoc quasi in Ciceronis gratiam dictum videtur. Servius does not pursue the subject farther. Are we warranted in searching for reminiscences of Cicero in these words of Vergil? There are some interesting parallels in the Catilinarian orations which, as far as I am aware, have not been noticed in this connection. At the very close of the first oration Cicero addresses a solemn adjuration to Jupiter Stator, in whose temple the speech was delivered: *Tu, Juppiter, . . . hunc et huius socios a tuis ceterisque templis . . . arcebis et homines bonorum inimicos . . . aeternis suppliciis vivos mortuosque mactabis*. Cicero speaks also in the fourth oration (§4) of the other-world punishments which might await the conspirators, but without implying that he himself believed in their existence, as might be inferred from the prayer to Jupiter. In the passage in the fourth oration Cicero is discussing the feasibility of life imprisonment for the conspirators (*vincula sempiterna*) suggested by Caesar:

*Vitam solam reliquit nefariis hominibus, quam si eripuisset, multos una*

dolores animi atque corporis et omnes scelerum poenas [cf. *Aen.* VIII, 668 et scelerum poenas] ademisset. Itaque ut aliqua in vita formido improbis esset posita, apud inferos eius modi quaedam illi antiqui supplicia impiis [cf. *pios* of Cato in vs. 670] constituta esse voluerunt, quod videlicet intellegebant his remotis non esse mortem ipsam pertimescendam.

The picture of Catiline, *minaci pendentem scopulo*, is probably suggested by the traditional punishment meted out to Sisyphus. It is interesting to note, however, how fond Cicero is of referring to the impending danger or doom for Catiline (cf. *impedens patriae periculum*, *In Cat.* II, 13). Still the comment cited above from Servius that *Et te . . . scopulo* may have been written as a compliment to Cicero seems to convey nothing more than that Cicero, in the estimation of the poet, has had his revenge.

In conclusion, is it too much to assume, in the light of the parallels just given from Cicero's speeches against Catiline, that Vergil in the last verse (670) must have had Cato of Utica in mind, especially in his capacity as defender of the loyal and as castigatōr of the conspirators in his brilliant invective as reported by Sallust (*Catil.* 52). What appropriateness is there in introducing the Catilinarian affair into the shield of Aeneas? Precisely for the reason, it would appear, that the conspiracy took place in the year of Augustus' birth. Octavius, the father of Augustus, was late in attending a meeting of the senate, according to Suetonius (*Aug.* xciv, 5), on the very day of the birth of his son, when there was a discussion *de Catilinae coniuratione*.

JOHN J. SAVAGE

FORDHAM UNIVERSITY

### MARTIAL IX, 15

Inscripsit tumulis septem scelerata virorum  
"se fecisse" Chloe. Quid pote simplicius?

Of the editors of Martial accessible to the writer, all, naturally, recognize a pun here; but only one, and he hesitantly, seems to have explained rightly the source of the punning. Old Farnabius (1644) expounds: *Fatetur se fecisse; intimal Poëta, insidias struxisse, aut vim vilae maritorum suorum intulisse*. The Delphin edition

(1680) is vague: '*Chloe fecit*'; *epitaphium nempe, vel tumulum, septem maritis, quos ab ea sublato veneno intelligit poeta*. Friedlaender<sup>1</sup> saw nothing in the epigram worthy of remark and dismissed it with a couple of variant readings in the *apparatus criticus*. Ker in the "Loeb Classical Library" translates: "Chloe wrought this," and adds in a footnote: "The words are ambiguous. *Chloe fecit* was intended to mean 'Chloe built this tomb.' Martial suggests 'wrought the death of her husbands.'" Professor Poteat elaborates, as an aid to undergraduates: "*Chloe fecit*; i.e., 'Chloe set up this stone.' Martial suggests, however, that, in Chloe's case, *fecit* might easily be interpreted to mean 'Chloe did it'; i.e., 'Chloe (and her poisons) are responsible for this neat row of seven graves,'" not without evoking a vision of a trim New England cemetery. Later still, Izaak in the Budé Martial renders the epigram: *Sur les tombeaux de ses sept maris, cette scélérate de Chloé a inscrit ces mots*: "c'est mon ouvrage," and comments: *L'empoisonneuse entend le monument, le poète comprend les décès répétés.*"

Post alone among the editors of the epigrammatist gives, and only as an alternative, what is probably the correct source of the pun; but no later editor of Martial, as the above chronology shows, has adopted his interpretation. His note reads: "M., perhaps, intimates that the more appropriate ellipsis for such a poisoner would be *scelera*"—*scelera* echoing from *scelerata*. "But"—doubtless having seen, without being fully convinced by, the reference in Mayor's or Wilson's Juvenal—"in certain contexts *feci* is almost a technical term, 'I am guilty'; cf. Juvenal vi, 638–642; iv, 12." The apologetic "almost" should be omitted. According to Greenidge,<sup>2</sup> the usual phrases for condemnation and acquittal were, respectively, *fecisse* and *non fecisse videtur*. The semantic scope of *facere*

<sup>1</sup> The bibliographical data for the editions cited in this article are as follows: Ludwig Friedlaender, *M. Valerii Martialis Epigrammaton Libri*: Leipzig, Hirzel (1886); Walter C. A. Ker, *Martial, Epigrams, with an English Translation*: New York, Putnam's Sons (1919–1920); Hubert M. Poteat, *Selected Epigrams of Martial*: New York, Prentice-Hall (1931); H. J. Izaak, *Marcus Valerius Martialis, Epigrammes*: Paris, Société d'Édition "Les Belles Lettres" (1933); and Edwin Post, *Selected Epigrams of Martial*: Boston, Ginn and Co. (1908).

<sup>2</sup> Cf. Abel H. J. Greenidge, *The Legal Procedure of Cicero's Time*: New York, Oxford University Press (1901).

is infinite, and *feci* in the sense of "I am guilty" is familiar to the law. Cicero writes (*In Verr.* II, v, 6, 14): *FECISSE VIDERI pronuntiat*; "he pronounced them 'guilty'"; (*Ad Att.* iv, 17, 5): *Drusus, Scaurus NON FECISSE videntur*; "the verdict for Drusus and Scaurus is 'Not guilty'"; and (*In Pisonem* 40, 97): *tum tu ipse de te FECISSE VIDERI pronuntiavisti*; "you handed in against yourself a verdict of 'Guilty.'" The *videtur* of the formula need not bother us; it is characteristic of Roman legal reserve. Cicero, e.g., records that witnesses employed in testifying not the verb *scire*, but *arbitrari*, *illud verbum consideratissimum nostrae consuetudinis "arbitror"* (*Pro Font.* 13, 29). *Feci*, then, as "Guilty" is certified for the law.

With this meaning of *feci* Martial would be thoroughly acquainted in view of the fact that legal training was the usual educational background, and thus legal tags formed part of the vocabulary of Roman poets and of their readers. *Inter alios* Juvenal exemplifies this in such rhetorical references to courtroom scenes as iv, 12; vii, 13; and xvi, 17-20. Now it is generally recognized that Juvenal's satires abound in parallels of word and situation which show the influence of Martial. It is plausible, therefore, that Juvenal had this epigram in mind when he portrayed the courtroom confession of the poisoner, Pontia (vi, 638-42): *Sed clamat Pontia FECI, CONFITEOR* (I plead GUILTY), *puerisque meis aconila paravi*. "What, cruel viper, two boys with one meal?" "Two, do you say? *Septem, si septem forte fuissent*," Pontia replies, not to be outdone by Martial's competent Chloe. The three parallels here—the female poisoner, the *feci*, and the *septem*—can scarcely be accredited to the "long arm of coincidence." This parallel passage strengthens the case for the legal interpretation of *fecisse* of the pun.

In conclusion, and briefly, another source of the pun in *fecisse* may be, on the principle of *difficilior lectio*, the vocabulary of the realm of art. Martial saw everywhere about him works of art, masterpieces of sculpture, thus signed by their creators. It was the stereotype: witness the *pinxit* of our painters. Pliny refers to this form of signature, i.e., name of artist with verb *facere*, in a well-known passage, with which Martial could hardly have been unfamiliar (*Nat. Hist.* Praef. 26f.), wherein he discusses the propriety of *faciebat* versus *fecit* in the phrase. He declares that the great

artists used *faciebat*, suggesting that the work was left unfinished, that true art always strives for, but never attains, perfection; whereas lesser artists, whose self-confidence matched their lack of skill, employed the perfect tense. The pun can ignore this Plinian distinction, since the signature was the important thing. Chloe carved her signature. She would have the reader know that she is no common copyist; no ordinary *venefica*. She is a master of her craft. She is a creative artist whose skill in murder justified her in signing her handiwork as all great artists did!

WM. STUART MESSER

DARTMOUTH COLLEGE

### THE AESCHYLEAN INTERPRETATION OF *HERCULES FURENS*

I have elsewhere<sup>1</sup> drawn attention to certain close correspondences between *Hercules Furens* and *Prometheus Vinculus*. These are only instances of the wider proposition that the play is Aeschylean in character. Paley<sup>2</sup> remarked upon the Aeschylean diction and the Aeschylean *ἐκπληξίς*, as well as the introduction of Lyssa, who was borrowed from the *Xantriai*. It was Paley who also suggested that Lyssa was shown in a chariot. If so, this recalls the pageantry of which Aeschylus made such ample use.<sup>3</sup> Whether we may add the shaking of the palace (vs. 905) as another stage effect is more doubtful. Paley said that the play might be defined to be the "history of the connexion of Heracles with the Athenian people." It may not be altogether wrong to see an Aeschylean trait here also. The *Oresteia* concludes with the establishment of the Areopagus and—what is equally important—of the cult of the *Σέμναι* at Athens. The *Prometheia* probably ended with the establishment of Prometheus' cult at Colonus; and one may guess that the hero worship of the Seven buried at Eleusis played a similar part in the *Eleusinioi*. But the true comparison is not a matter of parallel instances, which are anyhow insufficient in number. The character-

<sup>1</sup> Cf. H. G. Mullens, "A Note on *Hercules Furens* as Compared with *Prometheus Vinculus*," *Class. Rev.* LIII (1939), 165 f.

<sup>2</sup> Cf. F. A. Paley, *Euripides*, with an English Commentary: London, Whittaker and Co. (3 vols., 1857-60), III, 3.

<sup>3</sup> Cf. H. G. Mullens, "The Date and Stage Arrangements of the *Prometheia*," *Greece and Rome* VIII (1939), 160-171.



istic movement of thought in a Euripidean play is from an actual situation out towards a general problem. The particular problem of *Medea* is expanded into the general one of the differences between the sexes and the rights that husbands and wives have over each other and against each other. The special instance of Dionysus and Pentheus is expanded into a penetrating examination of religion. The story of Orestes serves as a text upon which to base a pathological study of criminality. The characteristic movement of an Aeschylean play seems to be in the opposite direction. In *Supplices* an actual marriage and its results are the answer to the radical review of marriage that has preceded. The unworthiness of the particular king Xerxes is shown in explanation of the fate of a mighty empire in *Persae*. What the ultimate solution of the *Prometheia* was cannot be properly discussed here, but that the problem set in *Prometheus Vinculus* is an abstract one will hardly be denied. It is obvious that in the *Oresteia* a general problem receives as its reply a particular concrete institution. *Hercules Furens* conforms to this Aeschylean pattern, not the Euripidean one. Vss. 1258 f. of the play confirm this view and seem to show that the imitation was deliberate. They introduce the idea of an hereditary blood curse. This is awkward in itself and does not bear upon the problem set by the author. It seems to have been forcibly dragged in and is perhaps a concession to the popular idea of Aeschylus' tragic scheme. Perhaps the great success of the *Oresteia*, then as now, caused the family blood feud to assume too great an importance in the interpretation of Aeschylus' thought in Euripides' day even as it has in England until very recently.

We have seen that the movement of the play from a general problem to a particular institution is Aeschylean. The shape in which this movement is constructed is also Aeschylean. But before discussing it, the central problem of the play must be reviewed.

Why is Heracles driven mad? The answer to this question is implied in the conclusion of the play, but scattered hints help us to understand in advance the author's intention.

(a) Vs. 888. The words ἀποινόδικοι δίκαι show that it is a penalty, but not necessarily for sin. The conception of personal sin is not necessarily implied by the word δίκη, especially in Ionian philos-

ophy.<sup>4</sup> Nor is that conception likely to have occurred in the original form of the myth, certainly not if it was based on a season ritual.<sup>5</sup> Personal sin is a rare idea in the Greek writers. Even in Sophocles' *Oedipus Tyrannus* the protagonist is penalized for ritual impurity, not sin.<sup>6</sup> But, if not for sin, for what is the madness a penalty?

(b) Vss. 841 f.:

\*Ἡ θεοὶ μὲν οὐδαμοῦ,  
τὰ θνητὰ δ' ἔσται μέγала, μὴ δόντος δίκην.

This seems to suggest that Heracles is being punished merely for greatness. The ideas of *νέμεσις* and *μηδὲν ἄγαν* are fundamental to Greek thought.

(c) Vs. 857.

Οὐχὶ σωφρονεῖν γ' ἔπειψε δεῦρο σ' ἡ Διὸς δάμαρ.

Iris rejects the idea of *σωφροσύνη* being a correct attitude towards Heracles. Lyssa from one point of view is the self-assertion of the gods in the face of Heracles' superhuman achievements.<sup>7</sup> Self-assertion is the direct opposite of *σωφροσύνη*.

(d) Vss. 1314 f.:

Οὐδεὶς δὲ θνητῶν ταῖς τύχαις ἀκήρατος,  
οὐ θεῶν, ἀοιδῶν εἶπερ οὐ ψευδεῖς λόγοι.

Even the gods suffer; therefore there is no unfair discrimination against Heracles on this occasion.

<sup>4</sup> For example, the cosmological use of *ἀδικία* by Anaximander and others, which expresses the "encroachment" of one element upon another. This encroachment is a state of war which calls for reparation, but both contesting factors are eventually "absorbed once more in their common ground"; cf. John Burnet, *Greek Philosophy—Thales to Plato*: London, Macmillan and Co. (1928), 22 f. and elsewhere. This is exactly the pattern of this play and is characteristically Aeschylean. See below, especially n. 7.

<sup>5</sup> Cf. Jane E. Harrison, *Themis*: Cambridge, at the University Press (1912), 372-376.

<sup>6</sup> Cf. H. G. Mullens, "Oedipus and the Tragic Spirit," *Greece and Rome* VII (1938), 149-155, especially p. 152.

<sup>7</sup> Comparison with *Prometheus Vinculus* makes sense of this. The ultimate problem of Aeschylus' play seems to be this: Man has creative power (symbolized by fire), which he holds in common with the gods. The use of this by Man is, in itself, good but results in two rival *ἀρμονίαι*. Prometheus, Representative Man, wishes to make Zeus conform to his scheme; Zeus is forced to adopt an equally intransigent attitude. Therefore what is good seems to be "punished" by heaven. But the thesis and antithesis must have resulted in the third play in a synthesis, an harmonious compromise.

(e) Vs. 1240.

"Ἀπτεῖ κάτωθεν οὐρανοῦ δυσπραξίᾳ.

Here it is stated as clearly as could be desired that suffering is for Heracles a path to divinity.

(f) Perhaps for the preceding reason the fit of madness is represented as a religious ecstasy (cf., e.g., vss. 1119, 1122, etc.), an effect which is heightened by the sound of the flute (vss. 895 f.).

(g) Heracles' mad fit is the occasion of his being given a place in Athenian cult. If he had not been stricken with madness, he would have stayed at Thebes or returned to his native Argos.

The shape of the play may now be seen to be as follows: THESIS—The greatness and goodness of Heracles (vss. 1–762); ANTITHESIS—Madness and blood-guilt as a penalty for this greatness and goodness (vss. 763–1162); and SYNTHESIS—The apparent penalization shown to be only a process to elevate him above mankind.

This scheme is essentially Aeschylean. Throughout his career Aeschylus by poetry and philosophy was feeling after some unifying principle which should reveal the real harmony or order in the universe and show that the duality of life, which he felt so keenly, was a struggle merely contingent upon Man's evolution in Time towards that ideal pattern. In his work "antagonisms are everywhere. Some of them have been thought more central than they are; it is better to regard them all as manifestations of a life in pieces, subordinate to the supreme harmony reached at last."<sup>8</sup> This scheme is apparent in *Prometheus Vinculus* (a play that Euripides had in mind when writing *Hercules Furens*) and in the *Oresteia*. It is implied in the other extant plays of Aeschylus.

If my reading of this play is right, Euripides had a deep understanding of Aeschylus' thought; and in *Hercules Furens* he not only introduced superficial similarities to the work of the earlier poet but also made the experiment of expressing in one play a whole trilogy of the Aeschylean type.

H. G. MULLENS

KING WILLIAM'S COLLEGE  
ISLE OF MAN, ENGLAND

<sup>8</sup> Cf. W. F. J. Knight, "The Tragic Vision of Aeschylus," *Greece and Rome* v (1935), 29–40, especially p. 36—a paper which seems to me fundamental to the true understanding of Aeschylus.

## Book Reviews

---

[Review copies of classical books should be sent to the Editorial Office of the JOURNAL at Washington University, St. Louis, Mo. Such works will always be listed in the department of Recent Books, and those which seem most important to the readers of the JOURNAL will also be reviewed in this department. The editor-in-chief reserves the right of appointing reviewers.]

ARISTOTLE, *Parts of Animals*, With an English Translation by A. L. PECK; ID., *Movement of Animals, Progression of Animals*, With an English Translation by E. S. FORSTER, "Loeb Classical Library": Cambridge, Harvard University Press (1937). Pp. 541. \$2.50.

It is wrong, as this volume of the Loeb Library plainly shows, to dismiss Aristotle as a reactionary scientist merely because his respect for the *φυσιολόγοι* is always clear and sometimes uncritical; he is as revolutionary as Darwin for the absurdities which he rejects, the discoveries which he makes, and the facts which he anticipates. His revolt against the nonsense of contemporary—largely Platonic—science, involves, for example, a refutation of the fabulous beliefs that marrow is a seminal substance, that people drink with their windpipes, that the purpose of the lung is to cushion the heart, and that the gall bladder is the seat of sensation. He had also, like Darwin, to combat (in dichotomy) a false principle of classification: his insistence on the use of several *differentiae* resembles Darwin's insistence on the use of rudimentary and embryological, rather than adaptive, characteristics. His *scala naturae* was just as radical a departure from the existing order as was Darwin's genealogical arrangement of the natural system. The zoologist who has learned to regard Aristotelian science as antiquated will be astonished to find: that Aristotle, unlike his successors, is a champion of the inductive method; that he is aware of the distribution, though not of the circulation of the blood; and that he knows the purpose of protective devices so diverse as eyelids, speed, or the ink in Cephalopods. His remarks on seals and

bats show that he was not convinced of the immutability of species; in fact he believes so firmly in gradations of structure and function that he formulates what we might almost call a doctrine of devolution, for he explains the relation of plant and animal life by reversing what we call the evolutionary process. He anticipates Goethe's theory of compensations; and, with Darwin, he defends the nobility of man and his "god-like intellect." Unlike Lucretius, he knows that the elephant is not *anguimanus*; and unlike Vergil, he knows that the sting of the bee is in its tail.

This volume of the Loeb *Aristotle* is well-constructed throughout. Dr. F. H. A. Marshall's Foreword to the *Parts of Animals* is concise and instructive: he equates Aristotle's conception of design in nature with Bergson's "doctrine of internal finality," as opposed to that "wider doctrine of external finality," viz., the theory of natural selection. Dr. Peck's Introduction to the *Parts of Animals* is comprehensive and useful; in discussing the text, he reports a new MS (B. M. Harl. 4970) of Michael Scot's Latin version, and he reveals on inspection that MS Z of the Greek text has been defectively reported in two crucial passages.

The text of the Berlin edition has been uniformly improved by the occasional emendations of Dr. Peck, Professor Cornford, and Mr. Rackham. Dr. Peck has been free in adopting case changes in articles and adjectives, in reading participles for verbs, and in correcting confusions between forms of the demonstrative and reflexive pronouns. The typography is remarkably good; I have noticed, in test passages, only one mistake, the omission of a referent number in the correction of Bekker at 652A10.

The translation is accurate, and it has the excellence of never being obviously a translation, except in passages like 691A10, where it sounds as if fish were four-footed Ovipara! Most of the Aristotelian terms receive a consistent and happy translation; although the translation of *πέψις* as "concoction" is a little too Spenserian. It is difficult to see any good reason for the alternation between "Motive" and "Efficient" Cause; and in my opinion, "group" is an unfortunate translation of *γένος*. The notes to the translation are filled with discerning comment and helpful diagrams, and the references range extensively from Xenophon and Plato to Shakespeare and Samuel Butler.



Professor Forster, whose own conjectures are always sound and modest, has incorporated many of Jaeger's emendations into the text of the *De Motu Animalium* and the *De Incessu Animalium*. His translation is generally smooth, but there is some awkward terminology: ἀρχή, for example, consistently rendered as "origin," fosters some queer English. The charts illustrating leg movement are useful, and the notes to the translation, although not as rich as Dr. Peck's, are usually adequate. I do not feel, however, that Professor Forster's inclusion of the negative, against the best MS. authority, at 712B1 quite clears up the passage about processional horses: Aristotle is either (like Mr. Currier and Mr. Ives, or like the sculptor of the Parthenon frieze) confusing a rearing horse with a running horse, or else he is criticizing such confusion; and emendation must follow more completely one interpretation or the other.

The Indices to all three documents are full and generally faultless; reference is by the five-line system, because the numbering of the Berlin text does not fit the Loeb page. In Dr. Peck's Index, a rather comic effect is produced by his reference to everyone from Goethe to A. B. Cook, not by page number, but by the numbering of the Greek text.

The natural scientist, the student of Aristotle, and the layman as well will be grateful to the editors of the "Loeb Classical Library" for this fine introduction to the biology of the Lyceum.

VAN JOHNSON

TUFTS COLLEGE

KENNETH W. CLARK, *A Descriptive Catalogue of Greek New Testament Manuscripts in America*, With an Introduction by EDGAR J. GOODSPEED: Chicago, University of Chicago Press (1937). Pp. xxx+418. Frontispiece, 72 plates. \$5.00.

Professor Clark has dedicated his book to the memory of Caspar René Gregory, and it is fully worthy of that great biblical scholar. In these days when there has been a universal loss of confidence in the virtues of hard labor, thoroughness and accuracy have obviously been primary goals for Professor Clark, and the result is that special kind of intellectual beauty which emerges for the scholarly mind from a task completed in the large and in detail. From a pure-

ly practical point of view, the book is a welcome supplement to De Ricci and Wilson's *Census of Medieval and Renaissance Manuscripts in the United States and Canada*, which is in process of publication but cannot hope to cover the more limited ground of New Testament manuscripts so fully as Professor Clark has done.

The catalogue deals individually with 256 manuscripts. Perhaps the most significant feature is the inclusion of the early papyri, whose importance for New Testament criticism can hardly be overestimated. A description of the physical characteristics of each manuscript is followed by a brief account of its history, its textual relations, a table of contents, and a bibliography arranged chronologically. The last especially ought to be a great stimulus to further work on the manuscripts, since the preparation of a bibliography is at once the most tedious and the most alarming step in the scholarly process. The author closes the treatment of each manuscript which he personally examined—the number is astonishingly large—with a notation of the dates on which his examination was made.

No effort has been spared to make the use of the book easy and attractive. The text of the catalogue is preceded by the Table of Contents, in which the collections, public and private, are listed alphabetically, as they are in the catalogue itself; a list of references cited in shortened form in the bibliographies; a table of plates, which conveniently gives the limits of each New Testament text; and a list of abbreviations. Pages 377–418 are occupied by eight Indexes which are rich in information quite apart from their proper function. I think that anyone who familiarizes himself with these Indexes will agree that a paper by Professor Clark on the theory and use of indexes might be an interesting experience.

Readers who have no professional interest in New Testament manuscripts or in manuscripts of any kind, for that matter, will nevertheless enjoy Professor Goodspeed's understanding and tactful Introduction and the Preface in which Professor Clark sketches the historical background of his researches and touches all too briefly on his travels in search of manuscripts. Many of the manuscripts have had a curious history, and the reader will constantly wish for more of this than the author was able to give within the limits of his space. In conclusion, let it be said that the frontispiece and the seventy-two plates, containing reproductions from sixty-

one manuscripts and twenty-five colophons, make the price of the book seem very low indeed.

HERBERT C. YOUTIE

UNIVERSITY OF MICHIGAN

H. H. POWERS, *The Art of Mosaic*: Newton, Mass., "The University Prints" (1938). Pp. 215. \$2.50.

This brief book on *The Art of Mosaic* is not just another textbook on the subject. It is a book which in its brief compass treats the history of mosaic art from a historical and aesthetic, not statistical, point of view. A reader who picks it up and expects to find statistics on the number of *tesserae* per square inch, the chemical composition of the glazes, an analysis of the mortar in which the *tesserae* are fixed, footnotes referring to learned treatises and articles, will be disappointed. The book contains none of these things. If, however, the reader wishes to know the inner significance of mosaics, to trace the different influences which led the artist to make his pictures, now architectonic and now mere pictures in stone, I know of no better book to which to refer him than the one under review. It differs from most books on mosaics in another respect: it is written in a readable and interesting style.

The book opens with an excellent chapter on "Pictorial and Decorative Art" (p. 8 ff.). This is followed by some pertinent remarks on the "Forms and Uses of Mosaics." The term "mosaic" is broadly treated. Work in intarsia, ivory, and tile is described (p. 22 f.) and some description is given of buhl (p. 23) and of glass and jewelry mosaic (p. 24).

The three classes of mosaic are then dealt with: sectile, Cosmati, and tessellated. The two former categories are adequate, including, as they do, a reproduction of the signs of the zodiac from San Miniato (p. 36) and a suggestion of the Florentine sectile mosaic (p. 40), of which the author reminds his readers that this "long formed one of the most attractive and harmless of Florentine souvenirs."

The treatment of Cosmati mosaic occupies chapter v. The beautiful examples of this work in Sicily are reserved, however, for a later chapter (XIII). The chapter on "Roman Mosaic" (vi) is perhaps a little disappointing. It includes references to a few Greek specimens of mosaic, but more might profitably have been

made of Professor Robinson's work at Olynthus, the remarkable finds at Antioch, and the unique examples in the Bardo Museum at Tunis.

With chapter VII the author begins the main part of his work, which consists in the story of the development of Christian mosaics. Two chapters are devoted to "Early Christian Mosaics" and "The Decorative Reaction" (VII and VIII). Then follow three chapters dealing with the mosaics at Rome and Ravenna (IX), Constantinople and Ravenna (X), Constantinople and Rome (XI). The rest of the book traces the development through the Dark Ages (XII), the remarkable development in Sicily (XIII), the revival of mosaic art at Rome (XIV), the final ascendancy of the West (XV), and a concluding chapter which finishes the great story.

This furnishes in outline a history of this wonderful artistic development from its beginning in Santa Costanza (Constantia, "now canonized by an indulgent church," p. 77) to the broad mosaic panels in Santa Maria in Trastevere.<sup>1</sup>

The illustrations at first seem inadequate. They are all black half-tones where the reader might hope for reproductions in color. They are, however, very numerous and a careful examination of them shows that they illustrate the points brought out in the text admirably. I know of no better book than this for a student who is beginning the study of mosaic nor for the specialist who, having fixed his eyes too long upon the technical details of the art, needs to be recalled to its broader aspects and implications.

LOUIS E. LORD

OBERLIN COLLEGE

The *Cambridge Ancient History*, Volume XII, *The Imperial Crisis and Recovery*: Cambridge, England, at the University Press; New York, Macmillan (1939). Pp. xxvii + 849. \$10.00.

Volume XII of the *Cambridge Ancient History* covers the years 193 to 324 A.D. It closes with the Council of Nicaea during the reign of Constantine, at which point the Cambridge Mediaeval History begins.

The list of contributors to Volume XII comprises a number of

<sup>1</sup> The author has not treated the mosaics in Venice because he has dealt with them in his book, *Venice and Its Art*, Macmillan (1930).

new names, and it is especially notable that of the twelve authors who have written the volume seven are non-British. This is a distinct change from the policy earlier adopted. For instance, Volumes III and IV, with which the history of Greece proper begins, were written entirely by British scholars. The history has gained in breadth of view by this addition of foreign scholars; it is perhaps not improved in style. To the three editors who have carried forward the work since Mr. Bury's death Mr. N. H. Baynes has been added. The editors generously acknowledge their debt to him, but it is significant that the outline drawn by Professor Bury in Volume I has been preserved to the end. The completion of the history is a notable tribute to the learning and foresight of Professor Bury and a great accomplishment for Mr. S. A. Cook and Mr. F. E. Adcock, who have been associated with the work from its inception, and to Mr. M. P. Charlesworth, who was added to the staff after Mr. Bury's death. The *Cambridge Ancient History* will for many years stand as a testimony to the sincerity and ability of classical scholars. It is, in my opinion, really a great work.

In the present volume perhaps the most notable thing is the part played by numismatics. In the account of the authorities for this period four pages (710-713) are taken to describe the literary authorities whereas the numismatics authorities are treated in seven pages (714-720). Mr. H. Mattingly, who has done so much to clarify Roman numismatics, is responsible for this section, as he is for chapter XI, a distinguished and scholarly account of "The Imperial Recovery." Mr. E. K. Rand, of Harvard, contributes chapter XVII, on late Latin literature. It is written in his usual easy and graceful style. He suggests that Latin literature is only half of the literary achievement of the period, and this suggestion makes one regret the more the absence of a chapter on Greek literature.

The chapters on church history are especially notable. The importance of the union of church and state in later Roman history is abundantly foreshadowed in these able chapters. The epilogue, which closes this final volume, should be read by all students of imperial Rome. It is a pity that it is anonymous.

Like the other volumes of the series this volume is equipped with excellent Bibliographies, adequate maps, and a complete



General Index. It is not too much to expect that the Cambridge Ancient History will prove to be a *monumentum aere perennius*.

L. E. LORD

OBERLIN COLLEGE

C. T. SELTMAN, *The Cambridge Ancient History*, Vol. v of Plates: Cambridge, England, at the University Press; New York, Macmillan (1939). Pp. xv+243. \$4.00.

The present volume is the last volume of plates of the *Cambridge Ancient History*, illustrating Volumes XI and XII. From the very beginning the illustrations have increased in importance and in number. The selection included in the first volume met with some criticism. Since then the subsequent volumes have been spoken of with unstinted praise. The present volume is no exception to that rule and it should bring a great deal of distinction to its author, Mr. Charles T. Seltman.

The task of compiling illustrations for Volumes XI and XII was an exceptionally difficult one, involving as it did the history of the Roman Empire at its greatest extent. During this period the simple art of the early Roman state was modified, enlarged, and diversified by local art tendencies impinging on the main stream from such remote countries as Scotland, Arabia, and Chinese Turkestan.

In illustrating the art of the Roman Empire during the time of Trajan to Marcus Aurelius it was inevitable that the columns of these two emperors and the many imperial monuments in Rome should occupy large space. In spite of this fact Mr. Seltman has used these monuments sparingly and has drawn his material from an exceedingly wide range of subjects. A considerable number of the illustrated subjects come from the recent excavations at Doura. In looking over the illustrations one is impressed with their freshness. So many of them are of comparatively unknown objects. The volume is one of very great interest.

One criticism that might possibly be passed on the whole project is that the plates are too few. One would have liked a volume of plates for each volume of the history.

L. E. LORD

OBERLIN COLLEGE

## Hints for Teachers

---

[Edited by Dorothy M. Bell, Bradford Junior College, Bradford, Mass. The aims of this department are threefold: to assist the inexperienced teacher of Latin, to help the experienced teacher keep in touch with matters of interest to the professional world, and to serve as a receiving center and distributing point for questions and contributions on teaching problems. Questions will be answered by mail or in the pages of this department. Contributions in the form of short paragraphs dealing with projects, tests, interest devices, methods, and material are requested. Anything intended for publication should be typed on stationery of regular size. All correspondence should be addressed to the editor of this department.]

### Canemus

A very attractive songbook, *Canemus*, has been compiled and published by Julia B. Wood. Its six songs, the musical settings for four of which were composed by Miss Wood, are: *Per Glaciem Tres Pueri*, "Epitaph of Naevius," "A Psalm of Life," Horace's "Ode to the Republic," d'Aubigné's "Diana," Horace's "The Lucrine Palaces," "A Medieval Spring Carol." Copies may be obtained from the American Classical League Service Bureau, New York University, Washington Square East, New York City, for thirty-five cents each, postpaid.

### Latin Calendar for 1941

A Latin calendar for the classroom similar in form and size to those of preceding years may be obtained at the American Classical League Service Bureau for seventy-five cents.

### Working Model of a Roman Ballista

Plans, including detailed instructions for construction, for a model of a Roman ballista may be obtained from the American Classical League Service Bureau for one dollar. The original model, which is over three feet in length, was made by a Cartographic study group under the direction of Professor Casper Kraemer, of New York University. The plans, complete in every detail, will require someone with sufficient technical knowledge to

interpret them, but most teachers will have the services of a student so trained or of an instructor in manual arts. When correctly constructed the model will actually shoot arrows several yards.

**Deus Serv(a) Americam**

Deus serv(a) Americam,  
Patriam qu(am) amo,  
Sta cum ea; duc illam,  
Per noctem cum luce de caelo.  
Ab monte ad pratum  
Ad mare cum spuma  
Deus serv(a) Americam,  
Dulcem domum.

This timely Latin version of "God Bless America" is the joint work of the second- and third-year classes of Burris School, Laboratory Unit of Ball State Teachers' College, Muncie, Indiana.

**A List of English-Latin Proper Names for Classroom Use**

The following list of Christian names with their Latin equivalents has been compiled with the hope that it will be an aid to the classroom teacher of Latin who may be using the direct method entirely or who, like the writer, has felt the need for something of the kind as a starting point for informal conversation or formal recitation. The knowledge and use of the Latin form of the pupil's name will result in quickened interest and a feeling of pleasure on the part of the pupil—this favorable reaction has been noted by the writer during the past year.

The words in the list were chosen from the most frequent proper nouns and from a few common nouns given in *A Teacher's Word Book of Twenty-Thousand Words*, by Edward L. Thorndike. *Webster's New International Dictionary* was used as a guide to the Latin derivation of the names.

Care has been taken to mark the long vowels in the penult; hence, if the regular rules of accent are observed, correct pronunciation will follow.

Some Hebrew names, such as Elisabeth and Ruth, are indeclinable. To these and others like them nominative case endings have been arbitrarily added, as Elisabetha, Rūtha. In others, like

Nathanaël, a nominative like that of the Hebrew word has been retained, but the oblique cases have been arbitrarily supplied.

A few words have been translated and given a feminine ending where necessary, as Hazel—Coryla, Pearl—Margarita, and others.

Other names not appearing in the list but likely to be found on a class roll are: Audrey—Etheldrēda, Corinne—Corinna, Ernest—Ernestus, Phyllis—Phyllis, Quentin—Quintinānus.

Many names have necessarily been omitted, as this list is not all-inclusive. The reader is urged to consult *Webster's New International Dictionary* or make his own Latin form for any name appearing on his class roll but not found in this list; perhaps the examples given will show the way.

## A

Abraham, *Abrahāmus*  
Adam, *Adāmus*  
Adelaide, *Adelaida*  
Agnes, *Agnes, -ēlis*  
Albert, Bert, *Albertus*  
Alexander, *Alexander, -drī*  
Alfred, *Alfrēdus*  
Alice, Allie, *Alicia*  
Alphonse, *Alphonsus*  
Amelia, *Amēlia*  
Amy, *Amāta*  
Andrew, *Andreas, -eae*  
Ann, Anna, etc., *Anna*  
Anthony, Antony, *Antōnius*<sup>1</sup>  
Antoinette, *Antōnia*  
Arnold, *Arnoldus*  
Arthur, *Arthūrus*  
August, *Augustus*  
Augusta, *Augusta*  
Augustine, Austin, *Augustinus*

## B

Barbara, *Barbara*  
Bartholomew, *Bartholomaeus*  
Beatrice, *Beātrix*  
Benedict, *Benedictus*  
Benjamin, *Beniaminus*

Bernard, *Bernardus*  
Blanche, *Blanca*  
Bruce, *Bratius*

## C

Calvin, *Calvinus*  
Carl, Charles, Karl, *Carolus*  
Caroline, *Carolina*  
Catherine, Katherine, Karen, *Catharina*  
Cecil, *Caecilius*  
Cecilia, *Caecilia*  
Charlotte, *Carola*  
Chester, *Caster, -tri*  
Christopher, *Christophorus*  
Clara, *Clāra*  
Clarence, *Clarentius*  
Clement, *Clēmens*  
Conrad, *Conrādus*  
Constance, *Constantia*  
Constantine, *Constantinus*  
Cornelius, *Cornēlius*  
Cynthia, *Cynthia*  
Cyril, *Cyrillus*  
Cyrus, *Cyrus*

## D

Daniel, *Dāniel, -lis*  
David, *Davidus*

<sup>1</sup> Do not forget that the vocative of such *-ius* nouns is in *-i*.

Delia, *Dēlia*  
 Dennis, Denys, *Dionysius*  
 Diana, Dian, *Diāna*  
 Dominic, *Dominicus*  
 Donald, *Donaldus*  
 Dora, *Dōra*  
 Dorothy, Dolly, *Dorothēa*

## E

Edgar, *Edgarus*  
 Edith, *Editha*  
 Edmund, *Edmundus*  
 Edward, *Edvardus*  
 Edwin, *Edvinus*  
 Eleanor, Ella, Lenore, Nora, *Lēonōra*  
 Elizabeth, Bess, Beth, Betty, *Elisabetha*  
 Ellen, see Helen  
 Elsa, *Elsa*  
 Elsie, see Alice, Elizabeth, or Elsa  
 Emily, *Aemilia*  
 Emma, *Emma*  
 Emmanuel, Immanuel, *Immānuēl*,  
   *-lis*  
 Esther, *Esther*, *-thrae*  
 Eugene, *Eugēnius*  
 Eva, *Eva*  
 Evelyn, *Evelina*  
 Ezra, *Ezra*

## F

Felix, *Fēlix*  
 Ferdinand, *Ferdinandus*  
 Flora, *Flōra*  
 Florence, *Flōrentia*  
 Frances, Fannie, *Francisca*  
 Francis, Frank, *Franciscus*  
 Fred, Frederick, Fritz, *Fredericus*

## G

Geoffrey, *Gaufridus*, *Galfridus*  
 George, *Georgius*  
 Georgia, *Georgia*  
 Gerard, *Gerardus*  
 Gertrude, *Geltrāda*

Gilbert, *Gilbertus*  
 Gloria, *Glōria*  
 Gordon, *Gordōnius*  
 Grace, *Grātia*  
 Gregory, *Gregorius*

## H

Hannah, *Hanna*  
 Harold, *Haroldus*  
 Hazel, *Coryla*  
 Helen, Ellen, Nell, *Helena*  
 Henrietta, Harriet, Hattie, *Henrietta*  
 Henry, Harry, *Henricus*, *Enricus*  
 Herbert, *Herbertus*  
 Hiram, *Hirāmus*  
 Horace, Horatio, *Horātius*  
 Howard, *Hovardus*  
 Hubert, *Hubertus*  
 Hugh, Hugo, *Hūgo*, *-ōnis*  
 Huldah, *Hulda*  
 Hymen, *Hymen*

## I

Ida, *Ida*  
 Ira, *Ira*  
 Irene, *Irēne*, *-nae*  
 Isaac, *Isāacus*  
 Isabel, *Isabella*

## J

Jacob, James, Jim, *Jacobus*  
 Jane, Jean, Jenny, Joan, *Joanna*,  
   *Johanna*  
 Jay, *Gaius*  
 Jeremiah, Jerry, *Jeremias*, *-iae*  
 Jerome, *Hieronymus*  
 Jesse, *Jesse*, *-ae*  
 John, Hans, Jack, *Joannes*, *Johannes*  
 Jonathan, *Jōnāthānus*  
 Joseph, Joe, *Josēphus*  
 Josephine, *Josephina*  
 Judith, *Jaditha*  
 Julia, Juliet, *Julia*  
 Julian, *Jaliānus*

Julius, *Jālius*June, *Jānia*

## L

Laura, *Laura*Lawrence, *Laurentius*Leonard, *Lēonardus*Lewis, Louis, Ludwig, *Lūdovicus*Lily, *Lilium*Lois, *Lois, -idis*Louise, *Lūdovica*Lucius, *Lūcius*Lucy, *Lūcia*Luke, *Lūcas, -cae*Luther, *Luthērus*Lydia, *Lydia*

## M

Mabel, *Amābilis*Magdalen, Maud, *Magdalēne, -ae*Marcus, Mark, *Marcus*

Margaret, Margery, Meg, Peggy,

Greta, *Margarita*Marian, Marion, *Marianna*Martha, *Martha*Martin, *Martinus*

Mary, Maria, Marie, Miriam, Molly,

*Marta*Mathilda, *Mathelda*Matthew, *Matthaeus*Maurice, *Mauritius*Max, *Maximus*Michael, *Michaēl, -lis*Mildred, *Mildrēda*Moses, *Moyses, -sis*

## N

Nan, Nancy, see Anna

Nathan, *Nāthānus*Nathaniel, *Nathanaēl, -lis*

Ned, see Edgar, Edmund, or Edward

Nell, Nelly, see Helen

Nicholas, *Nicolaus, -ai*Noah, *Nōe, -dae*

## O

Oliver, *Olivērus*Olivia, Olive, *Olivia*Oswald, *Osvaldus*Otto, *Otto, -ōnis*

## P

Patrick, *Patricius*Paul, *Paulus*Pauline, Polly, *Paulina*Pearl, *Margarita*Perry, *Pirus*Peter, Pierre, *Petrus*Philip, *Philippus*Phoebe, *Phoebe, -ae*Priscilla, *Priscilla*

## R

Rachel, *Rāchēl, -lis*Ralph, Randolph, *Radulphus*Raphael, *Raphaēl, -lis*Raymond, *Raymundus*Reginald, *Reginaldus*Rex, Roy, *Rēx*Richard, *Ricardus*Robert, Bob, *Robertus*Roger, *Rogērus*Roland, *Rolandus*Rosa, Rose, *Rosa*Rosalind, *Rosalinda*Rose Mary, *Rosa Maria*Rufus, *Rufus*Russell, *Rodericus*Ruth, *Rūtha*

## S

Samuel, Sam, *Samuēl, -lis*Sara, Sadie, *Sāra*Simon, *Simon, -ōnis*Solomon, *Solomon, -ōnis*Sophie, *Sophia*Stephen, Steven, *Stephanus*Susan, Suzanna, *Susanna*Sylvia, *Silvia*



## T

Theodore, *Theodōrus*  
 Thomas, *Thomas*, -ae  
 Timothy, *Timōtheus*, -ei

Vincent, *Vincentius*  
 Viola, Violet, *Viola*  
 Virginia, *Virginia*

## W

## V

Victoria, *Victōria*

Walter, *Gualtērus*  
 William, Bill, etc., *Galielmus*

RUTH G. RYAN

SANDUSKY, OHIO, HIGH SCHOOL

**New English Translation of the *Georgics***

To anyone who chanced to be listening to the short-wave broadcast from England on the night of November 11 last, came lines from a new translation of Vergil's *Georgics*, done into English verse by David Lewis. Begun a year ago, this latest rendering of the poem was finished and published in October. It was the author's wish to furnish to his countrymen, amid the stress and strain of war, reading which would give them the solace of farming and other arts of peace.

The passages from it were read by Hubert Gregg, young English actor of twenty-six, who came to the microphone straight from ten days of active service. In 1937 Mr. Gregg played at the Henry Miller Theatre in New York City.

**New Collateral Reading**

A new telling of twenty-eight of the ancient myths is presented for junior-high-school readers in *Stories of the Gods and Heroes*, by Sally Benson. The stories are based on Bulfinch. The illustrations, by Steel Savage, are very attractive. The book is published by the Dial Press.

Agnes Carr Vaughn, of Smith College, who is remembered for her *Within the Walls*, a beautiful and sensitive story of life within besieged Troy, has written a new book, *Akka, Dwarf of Syracuse*. It tells the story of the adventures of Akka, favorite of King Hiero of Syracuse, and of the nine-year old twins, Doris and Dorian, aboard ship from Syracuse to Alexandria and thereafter. It is published by Longmans, Green and Company.

## Current Events

---

[Edited by George E. Lane, Thayer Academy, Braintree, Mass., for territory covered by the Association of New England and the Atlantic States; Dwight N. Robinson, Ohio Wesleyan University, Delaware, Ohio, for the Middle States east of the Mississippi River; G. A. Harrer, the University of North Carolina, Chapel Hill, N. C., for the Southeastern States; Russell M. Geer, Tulane University, New Orleans, La., for the Lower Mississippi Valley and the Southwest; Alfred P. Dorjahn, Northwestern University, Evanston, Ill., and Franklin H. Potter, the University of Iowa, Iowa City, Ia., for the Middle Western States. News from the Pacific Coast may be sent to Fred L. Farley, College of the Pacific, Stockton, Calif.]

This department will present everything that is properly news of general appeal, but considerations of space compel the editors to ask that items be made as brief as possible. Whenever feasible, it is preferable to print programs of meetings which would draw an attendance from a large area as live news in advance of the date rather than as dead news after the event. In this connection it should be remembered that the December issue, e.g., appears on November fifteenth and that items must be in hand five or six weeks in advance of the latter date.]

### Latin on the Air

We are glad to publish a fac-simile of a postcard announcement sent last April by Professor Ruth Fairman to teachers of Latin throughout Florida with the request that they give the programs the utmost publicity:

#### LATIN WEEK IS ON THE RADIO APRIL 21-28

Jacksonville, Station WJAX (900) Monday 5:30-5:45

Three high school students, skit, guest speaker

Orlando, Station WDBO (580) Wednesday 1:15-1:30

Dr. Helen W. Cole: "Why Remember Greece and Rome?"

Jacksonville, Station WJAX (900) Thursday 1:30-1:33

Talk by a high school student

St. Petersburg, Station WSUN (620) Thursday 4:45

St. Petersburg, Station WTSP (1370) Friday 4:30

Tallahassee, Station WTAL (1310) Friday 5:30-5:45

Dr. Olivia N. Dorman, Florida State College for Women, speaker

Jacksonville, Station WJAX (900) Every day in the "About Jacksonville" program, short talk

Gainesville, Station WRUF (830), to be arranged

### Homer Too

At the State University of Iowa Robert Stuhr has been broadcasting on Fridays at 3:30-4:00 P.M. "Ten Years at Troy" over WSUI, each episode

complete in itself, but all chronologically arranged. Five have already been given, but there still remain the broadcasts of January 3, 10, and 17. These programs are quite dramatic and well worth your "listening in." Then too, the time is such that you could let the whole class enjoy Homer at the fag end of the day. Try it!

#### A Latin Tournament

From Georgia Miss Catherine Torrance sends us an account of a successful Latin tournament. To quote a part of her letter:

We are pleased with the results this year, as the interest has been much more widespread. Instead of the contestants being in the main from the large high schools in and around Atlanta, other parts of the state joined in this year and all of the prizes except one went to contestants outside of Atlanta. This shows, of course, that good work in Latin is being done in many parts of the state. We also had more than double the usual number of contestants this year, which, we hope, means greater interest in Latin in Georgia.

Miss Torrance had excellent publicity, both in Sunday and daily papers, for the tournament. She enclosed clippings with photographs of the winners prominently displayed. Miss Torrance is a member of the faculty of Agnes Scott College, Decatur.

#### The Classical School of the American Academy in Rome

Already disrupted by the outbreak of hostilities in September, 1939, work at the Classical School of the American Academy in Rome was completely halted by Italy's formal entrance into the war in June, 1940. At that time Professor and Mrs. Rhys Carpenter, and the Fellows—Miss Frances G. Blank, Dr. Miriam Friedman, and Dr. Lester C. Houck—returned to the United States. Professor A. W. Van Buren still remains in residence.

It was not possible for the first-year fellows of 1939-40 to take up residence in Rome. Consequently, the customary lectures on the monuments of Rome and the trips to Pompeii and Latium were abandoned. The fellows already at Rome were able, however, to continue their respective researches without interruption. Dr. Houck, a third-year fellow, completed his edition of Leo Diaconus and commenced a study of Theodosius of Crete. Dr. Friedman, a second-year fellow, completed the collation of Ratramnus Corbiensis, *Contra Graecorum Opposita*, the scholia of Horace in Ms. Vat. Lat. 3866, and an illustrated catalogue of the bucchero vases in the Museum of the American Academy. Miss Blank, a second-year fellow, continued her studies on the public cults of Pompeii. Professor Carpenter devoted his war-shortened stay in Rome to researches in classical sculpture. These will be published as the 1941 volume of the *Memoirs*.

The first-year fellows for 1939-40 were permitted to apply their fellowships to continued graduate study in America. Mr. Donald F. Brown continued his work at New York University under the direction of Professor Lehmann-

Hartleben. Miss Tolles completed work under the direction of Professor Taylor at Bryn Mawr, and received the degree of Ph.D. at the end of the year. Dr. William R. Tongue studied at Yale under the direction of Professor Rostovtzeff. Mr. Chester G. Starr, Jr., a second-year fellow who returned to America in 1939, continued his work at Cornell under the direction of Professor Laistner.

The first-year fellows chosen for 1940-1941 are Miss M. Alberta Lee, of McMaster, Radcliffe, and Columbia; Mr. W. T. McKibben, of Stanford and Chicago; and Mr. S. G. P. Small, of Bowdoin and Cincinnati. They have all deferred tenure of their fellowships and are at present continuing their graduate studies in American universities. The Executive Committee of the School is at present considering the advisability of holding the usual competitions for fellowships in January.

In the meantime, as the war continues, facilities have been made available at the American Academy in Rome for storage of Italian books and periodicals collected by the Committee on the Importation of Foreign Periodicals for future shipment to American libraries. It is hoped also that the school will continue its publication of the *Memoirs of the American Academy*. It will then, as Professor Carpenter has pointed out, be contributing "its share toward actualising the humanist's moral duty in these days and proclaiming in the face of all barbarities his cry of 'Civilization as usual.'"

In 1938, *ducentibus fatis* as it now appears, there was established the Classical Society of the American Academy in Rome. Membership in this Society is open to former directors and members of the staff of the Classical School, to former fellows, students of the winter session, students of the summer session, and visiting scholars and students who have been identified with the School. The aim of the Society is to further the welfare of the Classical School: to stimulate competition for the classical fellowships, to make the facilities of the Academy more generally known, and to assist in finding professional opportunities for former members of the School.

Membership in the Society is steadily increasing, and a state of war makes its activities all the more significant, so that when hostilities cease there will be a vigorous group ready to furnish vitality and material aid for the reopening of regular work at the Academy. Any associates of the Classical School may join the crusaders by communicating with the president, Professor B. L. Ullman, University of Chicago; or with the secretary, Professor Inez Scott Ryberg, Vassar College; or with the treasurer, Dr. John F. Gummere, William Penn Charter School, Germantown, Philadelphia.

#### Connecticut

The Connecticut Section of the Classical Association of New England held its annual meeting at Marot Junior College, Thompson, Saturday, October 19. The program for the morning session was: "With Scrip and Staff," Dr. Mary Hannon Mahoney, Hartford; "APETH, An Ancient Idea and a Future

Ideal," Rev. Theo P. Theodorides, Greek Theological Seminary, Pomfret. The afternoon program: "*Credo ut Intellegam*: Certification through Examinations," Professor Arsène Croteau, University of Connecticut; "Latin for the Non-College Student," Dr. Grace A. Crawford, Hamden High School; "Report on the State Latin Contest," Percy F. Smith, Bristol High School.

#### Massachusetts

The Western Massachusetts Section of the Classical Association of New England held its thirty-fourth annual meeting at the Berkshire Museum, Pittsfield, Massachusetts, October 19. The morning program comprised: "Some Problems of the Inexperienced Teacher of Elementary Latin," Anne F. Galvin, Hawley Junior High School, Northampton; "The Classics for the Average Pupil," Rev. G. Gardner Monks, Lenox School; "The Homeric Tradition in Religion and Morality," George M. Harper, Jr., Williams College. Professor Dorothy M. Robathan, of Wellesley College, read in the afternoon an illustrated paper entitled "Herculaneum Is Interesting Too," after which Mr. Stuart C. Henry, Director, conducted a tour of the Museum.

#### Massachusetts—Boston

The Classical Club of Greater Boston held its annual autumn meeting at the College Club, 40 Commonwealth Avenue, Boston, on Friday evening, November 15, at 7 o'clock. The speaker after the dinner was William M. Warren, Dean Emeritus, Boston University. The subject of his address was: "On Appreciating the Classics." Announcement was made that Professor Alexander Rice, of Boston University, would conduct the reading meetings in Latin for the year. The subject for the reading group will be "Seneca's *Letters*." It was also announced that Professor John H. Finley, Jr., of the Department of the Classics of Harvard University, would conduct the first reading meeting in Greek, when he would read from Sophocles' *Antigone*.

#### Missouri—The Classical Club of St. Louis

The Classical Club of St. Louis held a joint meeting, October 26, with the Modern Language Club of St. Louis and Vicinity, at which Professor George E. Mylonas, of Washington University, read a paper on "The Origin of the Alphabet," and Stephen L. Pitcher, President of the National Federation of Modern Language Teachers, discussed "The Proposed New State Course of Study in Missouri."

At the second meeting, November 29, Dr. James Duffy, of Washington University, discussed "Homer the Master Epic Writer," thus introducing the study of the epic, which is to characterize the whole year's work. A pedagogical paper, by Mrs. Harry W. Joedicke, of Mary Institute, entitled "Trends in Latin Teaching in the East," balanced the program.

The future programs will be: January 24, "Pre-Vergilian Epic," by Helen Donnelly, of University City Senior High School; "Recent Views of Pompeii



and Herculaneum," by the Reverend Claude H. Heithaus, S. J., of St. Louis University; February 28, "Vergil," by Visiting Professor Walter Miller, of Washington University; "Objectives in Secondary Latin," by the Reverend James A. Kleist, S. J., of St. Louis University; March 28, a joint meeting with the Modern Language Club of St. Louis and Vicinity, at which "The Vernacular Epic" will be discussed; April 25, "The Silver-Age Epics," by Frederick W. Horner, of the John Burroughs School; "Dante," by Professor Herbert Dieckmann, of Washington University; May 23, "Roman Religion with Particular Reference to Vergil's *Aeneid*," by Professor Eugene Tavenner, of Washington University.

The officers for the year are: president, Eugene Tavenner; vice-president, Hazel L. Tompkins; secretary, Mrs. Harry W. Joedicke; treasurer, Benedict M. Bommarito.

#### Ohio Classical Conference

The nineteenth annual meeting of the Ohio Classical Conference was held at Marion, Ohio, October 31, November 1 and 2. Among the fifteen papers and speeches presented the outstanding were those of Professor Marcus S. Goldman, Professor of English at the University of Illinois, who delivered an extremely interesting address on "Greek and Latin in English Literature," and the banquet address by Professor George Karo on "Roman Historical Reliefs."

The officers for the coming year are: president, Miss Dorothy Seeger, of the Rayen High School, Youngstown; vice-presidents, Professor John B. Titchener, Ohio State University, Columbus, Ohio; Rev. Joseph Plumpe, Pontifical College Josephinum, Worthington, Ohio; secretary-treasurer, Professor John N. Hough (re-elected); chairman of the county representatives, Miss Ruth Dunham, Mansfield High School, Mansfield, Ohio (re-elected).

The Conference decided this year to offer a college scholarship of \$100 to that student enrolled in his fourth year of high school in Ohio who passes the best comprehensive examination in Vergil. The Conference also will conduct a prize essay examination for second-year students in Ohio, the winner of which will receive \$25; a second prize of \$10 and three honorable mentions will also be given. The Hildesheim vase, previously awarded for Latin laboratory exhibits, will hereafter be awarded to the school in which the winner is enrolled. Similar essays in Cicero and Vergil are planned for 1942 and 1943 respectively, and a return to Latin laboratory competition is planned for 1944. Details of application for both the scholarship examination and the prize essay will be sent to all schools in the state of Ohio, or may be obtained from the secretary.

The meeting next year will be held in Cleveland, Ohio.

JOHN N. HOUGH, Secretary

## Recent Books<sup>1</sup>

[Compiled by Herbert Newell Couch, Brown University]

- ADCOCK, FRANK EZRA, *The Roman Art of War under the Republic*, "Martin Classical Lectures, Vol. viii": Cambridge, Harvard University Press (1940). Pp. 140. \$2.50.
- ARGENTI, PHILIP P., *Bibliography of Chios from Classical Times to 1936*: New York, Oxford University Press (1940). Pp. 836. 42s.
- ARMSTRONG, A. H., *The Architecture of the Intelligible Universe in the Philosophy of Plotinus*: Cambridge, At the University Press (1940). Pp. xii + 126. \$1.75.
- AVI-YONAH, M., *Map of Roman Palestine*: New York, Oxford University Press (1940). 3s.
- BATES, WILLIAM NICKERSON, *Sophocles, Poet and Dramatist*: Philadelphia, University of Pennsylvania Press (1940). Pp. xiii + 291. \$3.50.
- BECKER, MATTHIAS, *Helena, ihr Wesen und ihre Wandlungen im klassischen Altertum* (Doctor's Thesis): Leipzig and Zürich, Heitz (1939). Pp. viii + 164.
- BELLINGER, ALFRED R., *The Syrian Tetradrachms of Caracalla and Macrinus*: New York, American Numismatic Society (1940). Pp. 116, 26 plates. \$5.00. (\$2.50 to members of the American Numismatic Society.)
- BIEBER, MARGARETE, *The History of the Greek and Roman Theater*: Princeton, Princeton University Press (1939). Pp. viii + 465, 566 figures. \$7.50.
- BOSSENBROOK, WILLIAM J., and JOHANNSEN, ROLF, *Foundations of Western Civilization*: London, Heath Cranton (1940). Pp. 716, illustrated. 12s. 6d.
- BROWN, DONALD F., *Temples of Rome as Coin Types*, "Numismatic Notes and Monographs, No. 90": New York, American Numismatic Society (1940). Pp. 52, 9 plates.
- BULLE, HEINRICH, *Tarentiner Apollonkopf*: Berlin, de Gruyter (1939). Pp. 28, illustrated, 2 plates. RM 7.
- CALDERINI, ARISTIDE, *L'anfiteatro romano*: Milan, Ceschina (1939). Pp. 52, 17 plates. L. 18.
- CARCOPINO, JEROME, *Daily Life in Ancient Rome*, Edited by Henry T. Rowell, Translated by E. O. Lorimer: New Haven, Yale University Press (1940). Pp. xv + 342. \$4.00.
- CHAMBERLIN, HENRY HARMON, *Horace Talks*, A Translation, With a Preface

<sup>1</sup> Including books received at the Editorial Office of the Classical Journal, Washington University, St. Louis, Mo.

- by Edward Kennard Rand: Boston, Marshall Jones Co. (1940). Pp. 180. \$2.50.
- CHIAUDANO, MARIO, *La strada romana delle Gallie*, Testo e note di Mario Chiaudano, fotografie di Domenico Riccardo Peretti Griva: Turin, Un. Fasc. dei commercianti (1939). Pp. 39, 15 plates.
- COCHRANE, CHARLES NORRIS, *Christianity and Classical Culture*, A Study of Thought and Action from Augustus to Augustine: New York, Oxford University Press (1940). Pp. ix+523. \$8.00.
- COUCH, HERBERT NEWELL, *Classical Civilization: Greece*: New York, Prentice-Hall, Inc. (1940). Pp. xxix+577. Frontispiece, colored map, 153 illustrations. \$3.50. (Companion volume with R. M. GEER, *Classical Civilization: Rome*, see below.)
- CUMMINGS, LEWIS V., *Alexander the Great*: Boston, Houghton (1940). Pp. 466, maps, diagrams. \$3.75.
- DEFERRARI, ROY J., FANNING, SISTER MARIA WALBURG, and SULLIVAN, SISTER ANNE STANISLAUS, *A Concordance of Lucan*: Washington, D. C., Catholic University of America Press (1940). Pp. vii+602. \$6.00.
- DELCOURT, MARIE, *Péridès*: Paris, N.R.F. (1940). Illustrated. Fr. 30.
- DEMOSTHENES, *Private Orations L-LIX*, Vol. III, With an English Translation by Augustus Taber Murray, "Loeb Classical Library": Cambridge, Harvard University Press (1939). Pp. v+532. \$2.50.
- DIONYSIUS OF HALICARNASSUS, *Roman Antiquities*, Vol. II (Books III and IV), With an English Translation by Earnest Cary, "Loeb Classical Library": Cambridge, Harvard University Press (1939). Pp. 532. \$2.50.
- DIXON, PIERSON, *The Iberians of Spain and Their Relation with the Aegean World*: New York, Oxford University Press (1940). Pp. xi+159, 23 plates, 4 figures. 8s. 6d.
- DUCKWORTH, GEORGE E., *Epidicus*, Edited with Critical Apparatus and Commentary: Princeton, Princeton University Press (1940). Pp. 480. \$7.50.
- ENNIS, SISTER MARY GRATIA, *The Vocabulary of the Institutiones of Cassiodorus*, with special advertence to the technical terminology and its sources, "Studies in Mediaeval and Renaissance Latin, IX": Washington, D. C., Catholic University of America (1939). Pp. xvi+171.
- FARRINGTON, BENJAMIN, *Science and Politics in the Ancient World*: New York, Oxford University Press (1940). Pp. 243. \$2.50.
- FLECKER, H. L. O., and MACNUTT, D. S., *Concise Latin Grammar*: New York, Longmans, Green and Company (1939). Pp. ix+141. \$75.
- GEER, RUSSEL M., *Classical Civilization: Rome*: New York, Prentice-Hall, Inc. (1930). Pp. xxiii+414. Frontispiece, colored map, 32 illustrations. \$3.00. (Companion volume with H. N. COUCH, *Classical Civilization: Greece*, see above.)
- GILBERT, ALLAN H., *Literary Criticism, Plato to Dryden*: New York, American Book Co. (1940). Pp. xii+704. \$4.00.

- The Golden Ass of Lucius Apuleius*, Retold by W. H. D. Rouse: London, Murray (1940). Pp. 125, illustrated. 1s. 6d.
- GRUNEISEN, W. DE, *Sculpture grecque archaïque*, Étude sur les Kouroi et les Korès: Paris, Éditions universitaires (1940). Thirty-six figures, 15 plates. Fr. 180.
- HAMLIN, TALBOT FAULKNER, *Architecture through the Ages*: New York, Putnam (1940). Pp. 727, illustrated. \$6.00.
- HAUSRATH, AUGUST, Editor, *Corpus Fabularum Aesopicarum*, Vol. I, *Fabulae Aesopicae soluta oratione conscriptae*, fasc. 1: Leipzig, Teubner (1940). Pp. xl+208. RM 7.50.
- HEICHELHEIM, FRITZ M., *Wirtschaftsgeschichte des Altertums*: Leiden, Sijthoff (1938). 2 vols. Pp. xiii+859 and 860-1139.
- D'HEROUVILLE, P., *L'astronomie de Virgile*, "Collection d'Études Anciennes": Paris, Les Belles Lettres (1940). Fr. 9.
- HILL, SIR GEORGE, *A History of Cyprus*, Vol. I, *To the Conquest* by Richard Lion Heart: New York, Macmillan (1940). Pp. 370, illustrated, maps. \$6.00.
- JONES, A. H. M., *The Greek City from Alexander to Justinian*: New York, Oxford University Press (1940). Pp. x+393.
- JUDGE, H. S., and PORTER, T. H., *Latin Prose Composition for Upper Forms*: London, Murray (1940). Pp. 188. 2s. 6d.
- KENT, ROLAND G., *The Sounds of Latin*, A Descriptive and Historical Phonology, Second Edition, Revised: Philadelphia, University of Pennsylvania Press (1940). Pp. 220. \$4.00.
- KENYON, SIR FREDERIC GEORGE, *The Bible and Archaeology*: New York, Harper (1940). Pp. 310, 31 plates, map. \$3.00.
- KIRK, WILLIAM C., JR., *Fire in the Cosmological Speculations of Heracleitus*: Minneapolis, Burgess Publishing Co. (1940). Pp. 60.
- LANZANI, CAROLINA, *L'oracolo delfico, saggio di religione politica nel mondo antico*: Genoa, Società editrice Dante Alighieri (1940). Pp. vii+210. L. 35.
- LONGINUS, *Du Sublime*, Lebègne, Henri, Ed., *Texte établi et traduit*: Paris, Les Belles Lettres (1939). Pp. xxvii+71. Fr. 18.
- LIDDELL, HENRY GEORGE, and SCOTT, ROBERT, *A Greek-English Lexicon*, Part 10: New York, Oxford University Press (1940).
- LIVY, *Books XXIII-XXV*, With an English Translation by Frank Gardner Moore, Vol. VI, "Loeb Classical Library": Cambridge, Harvard University Press (1940). Pp. x+519, 5 maps. \$2.50.
- MACURDY, GRACE, *The Quality of Mercy*: New Haven, Yale University Press (1940). Pp. 185. \$2.00.
- MAGOFFIN, RALPH V. D., and DUNCALF, FREDERIC, *Ancient and Medieval History*, Revised Edition: New York, Silver Burdett (1940). Pp. 896, illustrated, maps. \$2.24.
- MARELLA, M., *Richerche e studi sulla scultura greca del sec. IV*: Roma, Stab. tip. Europa (1939). Pp. 67, 21 plates. L. 40.

- MAROUZEAU, J., *L'année philologique*, Bibliographie critique et analytique de l'antiquité greco-latine, Tome XIII: Paris, Les Belles Lettres (1940). Fr. 100.
- MASEFIELD, JOHN, *Basilissa*, A Tale of the Empress Theodora: New York, Macmillan (1940). Pp. 307. \$2.50.
- MCILWAIN, CHARLES HOWARD, *Constitutionalism, Ancient and Modern*: Ithaca, Cornell University Press (1940). Pp. 171. \$2.50.
- MICHELL, H., *The Economics of Ancient Greece*: Cambridge, At the University Press (1940). Pp. 415. \$4.00.
- MORISON, FRANK, *And Pilate Said*, A New Study of the Roman Procurator: London, Rich (1939). Pp. 275. 10s. 6d.
- MURRAY, GILBERT, *Aeschylus, The Creator of Tragedy*: New York, Oxford University Press (1940). Pp. xi+242. \$3.00.
- MURRAY, GILBERT, *Stoic, Christian, and Humanist*: London, Allen and Unwin (1940). Pp. 189. 5s.
- NILSSON, M. P., *Greek Popular Religion*: New York, Columbia University Press (1940). Pp. xviii+166. \$2.50.
- NONNOS, *Dionysiaca*, With an English translation by W. H. D. Rouse, mythological introduction and notes by H. J. Rose, and notes on text criticism by L. R. Lind. In three volumes. Vol. I, Books I-XV, Vol. II, Books XVI-XXXV, "Loeb Classical Library": Cambridge, Harvard University Press (1940). Pp. li+553; xi+547. \$2.50 each.
- NORLIN, GEORGE, *Things in the Saddle*: Cambridge, Harvard University Press (1940). Pp. ix+233. \$2.50.
- NYBAKKEN, OSCAR EDWARD, *Guide for Readings in English on Roman Civilization*: New York, American Classical League Service Bureau (1940). Pp. 50. \$.35.
- OWEN, S. G., Editor, *The Year's Work in Classical Studies, 1939*: Bristol, J. W. Arrowsmith, Ltd. (1939). Pp. x+96. 3s. 6d.
- PARKER, H. M. D., *A History of the Roman World from A.D. 138 to 337*: New York, Macmillan (1939). Pp. 402, 4 maps. \$4.40.
- PIETRANGELI, CARLO, *Spoletium*: Roma, Istituto di Studi Romani (1939). Pp. 118, 18 plates. L. 30.
- PLINY, *Natural History*, Vol. III (Books VIII-XI), With an English Translation by H. Rackham, "Loeb Classical Library": Cambridge, Harvard University Press (1940). Pp. ix+611. \$2.50.
- PRENTICE, WILLIAM KELLY, *The Ancient Greeks*: Princeton, Princeton University Press (1940). Pp. viii+254. \$3.00.
- PROCOPIUS VII, With an English Translation by H. B. Dewing, "Loeb Classical Library": Cambridge, Harvard University Press (1940). Pp. xix+542, 3 maps. \$2.50.
- RAINOLDS, JOHN, *Oratio in Laudem Artis Poeticae*, With an Introduction and Commentary by William Ringler, and an English Translation by Walter Allen, Jr.: Princeton, Princeton University Press (1940). Pp. 93. \$1.50.
- RICKARD, J. A., and ALBERT, HYMA, *An Outline of Ancient, Medieval, and*



- Modern History*, A Digest of the History of Civilization, 7th Edition, revised and enlarged: New York, Barnes and Noble (1940). Pp. 307, maps. \$1.00.
- ROBINSON, C. E., *Latium*, A Reader for the First Stage of Latin: Cambridge, At the University Press, New York, Macmillan (1940). Pp. viii + 138. \$.88.
- ROMANO, GIACINTO, and SOLMI, ARRIGO, *Storia politica d'Italia*, Le dominazioni barbariche in Italia: Milan, Vallardi (1940). Pp. xxii + 682. L. 85.
- RÖSER, WOLFGANG, *Ennius, Euripides, und Homer* (Doctor's Thesis): Würzburg, Triltsch (1939). Pp. 66. RM 2.40.
- RYBERG, INEZ SCOTT, *An Archaeological Record of Rome, VII-II Centuries B. C.*, Vol. XIII in the Series "Studies and Documents," edited by Kirsopp and Silva Lake: Philadelphia, University of Pennsylvania Press (1940). Pp. 250, illustrated. \$4.00.
- SALVATORELLI, LUIGI, *A Concise History of Italy from Prehistoric Times to Our Own Day*, Translated by Bernard Miall: New York, Oxford University Press (1940). Pp. 688. \$5.00.
- SCIAVICCO, GIOVANNI, *Omero, Esiodo*, Interpretazioni: Messina and Milan, Principato (1939). Pp. 202. L. 15.
- SCRAMUZZA, VINCENT M., *The Emperor Claudius*: Cambridge, Harvard University Press (1940). Pp. 328. \$3.75.
- SCULLARD, HOWARD H., *A History of the Roman World from 753 to 146 B.C.*: New York, Macmillan (1939). Pp. 504, 3 maps. \$4.40.
- SHERWIN-WHITE, A. N., *The Roman Citizenship*: New York, Oxford University Press (1939). Pp. 322. 15s.
- SMITH, CHARLES EDWARD, and CASE, LYNN MARSHALL, *A Short History of Western Civilization*: Boston, D. C. Heath (1940). Pp. 836, illustrated. \$4.00.
- SOLOVINE, MAURICE, *Epicure, Doctrines et Maximes*: Paris, Hermann (1939). Pp. 182. Fr. 25.
- SOUTER, GEORGE, *Nature in Greek Poetry*, Studies partly comparative: New York, Oxford University Press. 10s. 6d.
- SPADOLA, ENRICO, *Roma e le prime manifestazioni d'imperialismo*: Ragusa, Puglisi (1939). Pp. 34.
- STANFORD, W. BEDELL, *Ambiguity in Greek Literature*: Oxford, Blackwell (1939). Pp. xi + 185. 10s. 6d.
- STARRETT, VINCENT, *Books Alive*: New York, Random House (1940). Pp. 360. \$3.00.
- STEVENS, GORHAM PHILLIPS, *The Setting of the Periclean Parthenon, "Hesperia, Supplement III"*: Princeton, American School of Classical Studies at Athens (1940). Pp. 91, 66 figures, frontispiece. \$2.50.
- STOLL, ELMER EDGAR, *Shakespeare and Other Masters*: Cambridge, Harvard University Press (1940). Pp. xv + 430. \$4.50.